



An amicable meeting of new and old, modern and traditional

HOUSE & GARDEN'S

Complete Guide

to

Interior Decoration

Revised and Enlarged Edition

Edited by

RICHARDSON WRIGHT

EDITOR IN CHIEF OF HOUSE & GARDEN



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1947

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HOW TO USE THIS BOOK

THE text and illustrations that make up this book have been chosen, in the main, from more than a decade of *House & Garden's* decoration pages. Out of several thousands published through those years the most helpful and inspiring were selected and brought up to date to cover all contemporary ranges of taste, style and necessities. Designed both as a working guide to the amateur decorator and a reminder to the professional, its topics extend from the simplest to the more difficult, its illustrations meet problems where pennies count as well as distinguished creations in which no dollars are spared. It demonstrates both the historical traditions and the most recent manifestations of Modernism.

Its color pages, a series of portraits of rooms made by famous artists and photographers, are superb examples of the work of outstanding American decorators. In addition to these 141 color plates, the text is further supplemented by 354 photographs and 852 drawings. The work of no fewer than 75 leading decorators is assembled here. The reader, by studying these pages, has the assistance of the best professional taste available in the United States.

As you turn its pages, the way to use the book becomes clear. It starts with the simplest problems, works gradually into the more complicated and shows how these solutions are applied to all sorts of rooms.

The simplest problem, for example, is arranging furniture so that a room affords the utmost comfort and convenience to those who live in it.

The pages then get down to the practical business of *how to*—how to measure for curtains and make them, and the diversity of curtain designs and uses. The same for slipcovers and upholstery.

After this come the elements that comprise the background of a room—floors, walls, windows, doors, fireplaces. Each of these is capable of a great variety of architectural, decorative and practical treatments. They are the canvas on which color schemes are assembled,

proper scale produced and individuality and distinction given a room. Midway in these pages is dropped the first of the sections in four colors showing the handling of walls, floors, etc., by distinguished decorators.

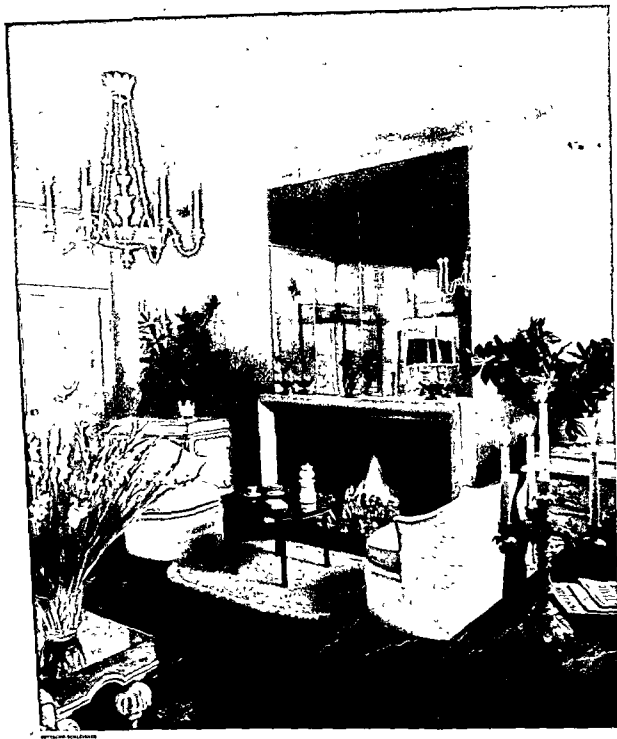
Mirrors are seen next, mirrors which bring in light and add to the apparent size of a room. Then lighting itself, the most modern developments of it. And having mastered these essentials, we arrive at the craft and mystery of composing color schemes.

One of the important sections is an explanation of the architectural and furniture details of the great decorative periods—a handbook in itself. Later, groups of modern period rooms are shown.

From then on a considerable number of pages face the problems conjured up by specialized types of rooms—apartments for brides, libraries, flower rooms, game rooms, nurseries and rooms for children from extreme youth to upper adolescence, college student rooms, sun rooms and porches, music rooms, bathrooms and dressing rooms, the equipment of ample closets.

This assortment of problems, in turn, brings others that are faced in decoration—furniture finishes and the care of furniture, the care of decorative metals, how to hang pictures, collections as decoration, rooms that serve both night and day, making alcoves.

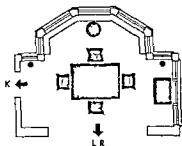
WHETHER it involve merely the re positioning of furniture or the total creation of rooms from the floor up, interior decorating is among the essential arts that make American homes outstanding. The knowledge of decorating has increased and the standard of taste risen continually. Though furniture fashions may change and color combinations come and go, the desire to make the home more livable, more a source of pride, remains a dominant interest. It has given our homes an assurance of permanency. More and more people, having labored to furnish their homes, to see that the curtains, rugs and upholstery are right and the colors pleasing, would rather be there than anywhere else.



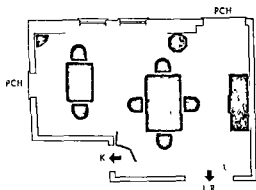
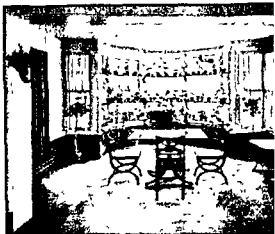
Balance given by matching fireplace chair and seat

The furniture placed around a fireplace is subject to a number of variations, most of them determined by the size of the fireplace itself, and the size of the room. These variations are indicated in the immediately following page and can be seen throughout this book. Here, in the New York apartment of William M. Bellamy, a loveseat on one side and a chair of the same type on the other give the semblance of balance, further confirmed by the column sides. The color is white in varied textures and materials. Mr. Bellamy was the decorator.

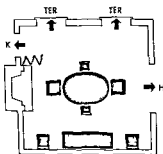
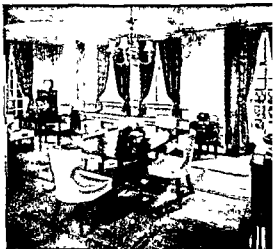
Six arrangements for dining rooms



Breakfast in a bay window The dining room of tradition is often modified today by limitations of space or new needs. Here a plant window sunporch has been turned into a charming room for breakfast or informal dining. Jones & Erwin were the decorators.

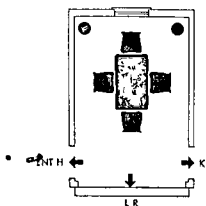


Two tables Many larger dining rooms will accommodate a small table for breakfast or small family meals, in addition to the large table, particularly where there is an alcove or window bay, as in this large formal dining room. It was decorated by Maitland Lucas.

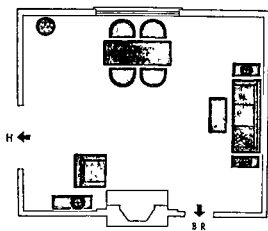


Scale and formality Even the small intimate dining room may take on dignity and formality by the use of well chosen furniture, small in scale, and given an interesting wall treatment, as in this room, which was decorated by Mr. Truman Handy of Thedlow, Inc.

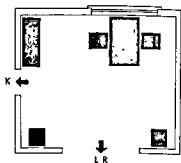




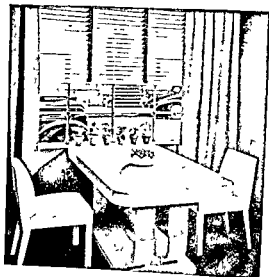
Foyer for dining The foyer into the dropped living room, so popular in the newer apartments, may be transformed into a dining alcove with a small dining table and chairs which may be used at other times as side chairs in the living room. By W. & J. Sloane



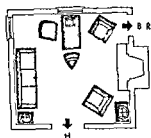
For living and dining Apartment house life has brought the problem of the living room which must also be used for dining. W. & J. Sloane contributes this solution, the table placed lengthwise in front of a wide window group. The chairs are moved after meals.



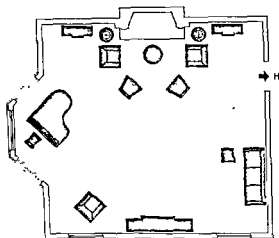
By wall or window New dining problems have also created new table designs and setting solutions such as this, where the table squared on the end fits against the wall or under a window, thus giving extra space in a small room. It was designed by Modernage



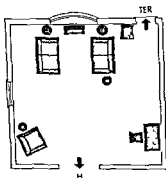
Arranging living rooms



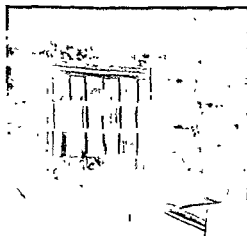
Correspondence corner If your living room is small and you read and write considerably, your desk may be the center of interest, perhaps placed in front of a window with a small table beside it for reference books. The light, of course, should fall from the left

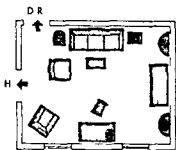


Fireplace group If your living room is large, it may have more than one point of interest, but around the fireplace is ideal for a charming conversation group and it usually makes the most important setting. The two pull up chairs may be moved about the room

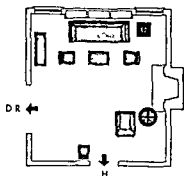


Grouped for a view If you have a small living room with a view and not much else, try a pair of loveseats flanking the window and place a low table between. These form a compact group which does not interfere with traffic through the room. Decorated by W. & J. Sloane

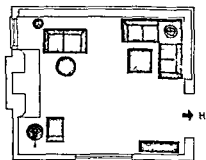
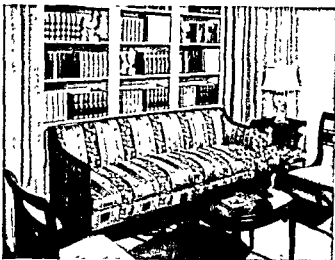




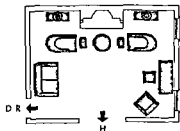
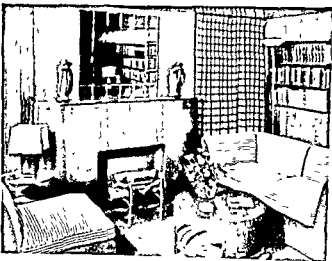
Without fireplace If your room has no fireplace or out standing architectural feature, make the sofa the center of interest, grouping about it reading lamps, magazine rack, a coffee table and pull up chairs. Courtesy of Kittinger



Books for Background If you have a place for built in bookshelves, you can use them as a background for your most important grouping and add individuality to an otherwise uninteresting room. Decoration by W. & J. Sloane



For a Modern room If your living room is Modern, you may use an asymmetrical arrangement about the fireplace. This can be achieved by using a three piece break away sofa, which shifts and combines into different groupings

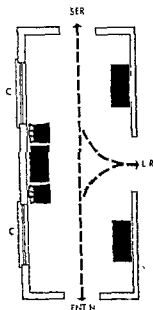
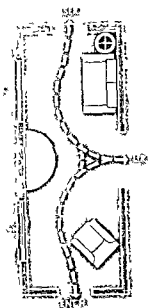


Small room fireplace If your room is small and intimate, a pair of armchairs with small footstools placed on either side of the mantel with matched lamps and Provincial tray tables make a charming balanced group. Lord & Taylor



WRONG

RIGHT



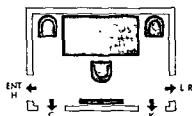
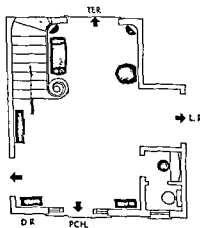
Wrong and right

A HALL, of course, is primarily a thoroughfare. We don't forget that nowadays when we use it for so many other activities as well. But whether yours doubles for a reception room or coat room, dining alcove, or even a study, you should consider the average household traffic and how to provide for its easy passage.

On a floor plan of your hallway, before you decide the arrangement of your furniture, plot out all the passing backwards and forwards from room to room which will naturally go on through the hall. Put in not only your own meanderings and the family's but also those of the maid.

When you have finished tracking your straight and curved lines from front door to living room, to dining room, to kitchen, to upstairs, to closet doors—everywhere—then you will be able to see clearly pretty much where each piece of furniture can and cannot comfortably go.

Wrong: In this hallway too much and too large furniture badly set sends you, your family and your maid servant weaving in and out. **Right:** Wide chairs and shallow console placed against the wall give free passageway in the same narrow hall.



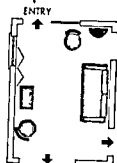
If your hall is traditionally spacious, serving as a connecting passage to all portions of the house, console tables and a small bench against the wall give free circulation in all directions. Miss Shottler

If you have a small apartment foyer, a drop leaf console table against the wall provides space for dining or for books.

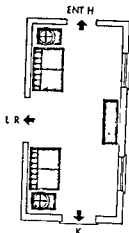
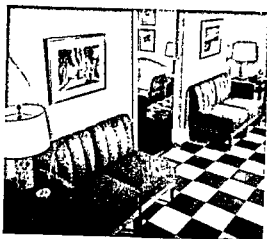
n hallway settings

Some furniture is definitely "hall" furniture, but there is no reason why, if the hall is large enough and you wish to use it as a study, you should not have your desk there also, or if it is to serve as a reception room, a loveseat and wing chair will be sufficient for the waiting guests. But avoid picking pieces of furniture which are inclined to bulge over the normal traffic lines. With certain modifications, the same general principles regarding furniture and arrangement, discussed in other sections of this book, apply to all hallways.

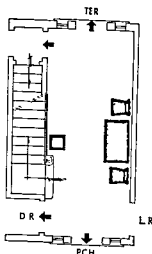
For formality and a sense of repose, at least one bi-symmetrical grouping is recommended. The architecture of your hall will have much to do with whether you treat more walls than one in this manner. Often a pair of evenly spaced doors with a mirror or console between naturally forms a symmetrical group, as in the small hall indicated in the "right" diagram shown on the opposite page.



If you have a small hall off the main entry, you might use it as a cheerful little reception room, by furnishing it with a loveseat, a pair of side chairs and a small low table for smoking things. Walter Johnson



If your apartment has a long gallery, sectional seats ranged against one wall give free circulation, and the chairs may be shifted about for bridge or brought into the living room when needed. Note free traffic



If you have an old-fashioned long, narrow stairhall, furniture should be chosen which does not take up too much space and placed to balance the stairway on the opposite side. Aymar Embury II was the architect

Having settled the question of what furniture should be in a hallway, according to the uses to which it will be put, and seen to the domestic traffic through it, then the next problems are those of decoration—the floor and its covering, the tints for the wall or the wallpaper and the trim, and the lighting equipment.

Each of these subjects is covered on other pages. For hall papers see page 32, for the colors to paint light and dark halls, page 76, for flooring consult the colored linoleum patterns on page 43 and for cement and other basic floor materials, pages 46 and 17. Wood flooring is on pages 30 and 31. Hall lighting is shown on page 57. Other hall views are on pages 129, 139*, 111*, 153, 151, 169, 181*, 187*, 207, 211, 221, 211*, 245 and 273*. Those starred are shown in full color, which will help decide the color scheme.

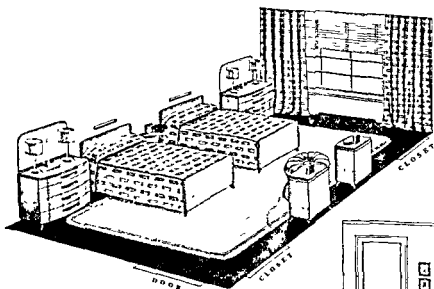
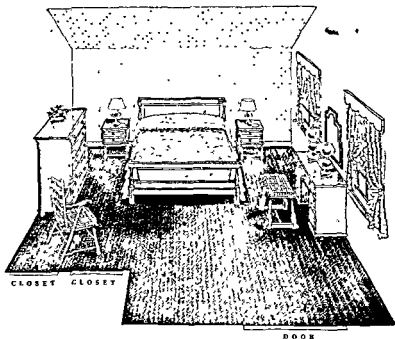
Arranging furniture in bedrooms

Small and under eaves

That tiny, slant-ceilinged bedroom on the third floor is the quietest spot in the house, but, with wall space broken by door, closet, two windows and the roof pitch, it presents something of a decorative problem. One was solved by capitalizing on it with an informal scheme.

The slanting wall precludes anything tall being put against it. But the double bed fits under it, flanked by two little night tables. The dressing table, between the windows, receives plenty of light, and the chest of drawers is placed opposite for balance.

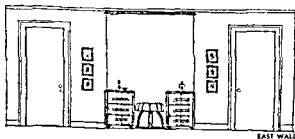
The furniture is birch in natural finish. The wallpaper carries green fleur-de-lis on a cream ground; rug is in pastel green. The chintz draperies have red, blue and mauve nosegays on buff ground; the cushions wear a cotton check in rust, green, beige and black. These make a gay, romantic and perfectly livable bedroom.



A long narrow bedroom

Although too-great length is a disadvantage, at least there is plenty of wall space. Two beds, set in lights above them, and two dressers range along the wall; a shelf between the beds is a night table. Opposite, the real night tables make a vanity. Increasing apparent width: top lit mirror panel opposite beds, curtains right across end of room.

The furniture is in wheat finish. Walls, yellow; rug, cotton textured in sand. Draperies, bedspread, textured cotton in sand, chartreuse and yellow.



This bedroom is ideal

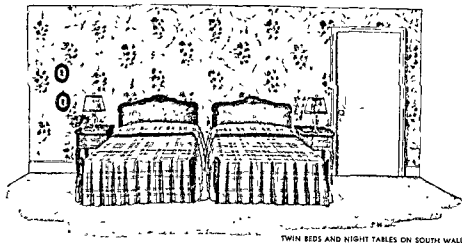
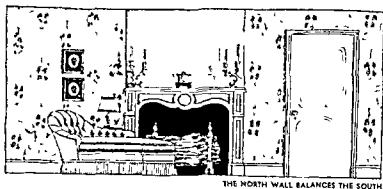
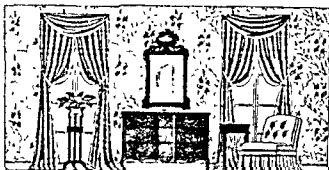
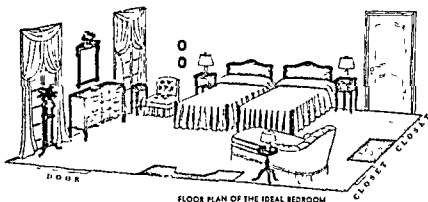
Rare is the room that has everything in its favor to begin with—light, air, balance, space—and if you are lucky enough to own such a bedroom as the one shown in the four sketches on this page you are thrice blessed indeed.

One long blank wall is a gift from Heaven and is, of course, the logical spot for the beds; opposite, the fireplace, dramatized with mirror to the ceiling, acts as a counterweight.

The complete floor plan at top illustrates the relationship of these important pieces. The first sketch below it exemplifies both symmetrical balance in the position of the windows, and occult balance in the placing of the tall wigstand used for plants as a foil for the shorter slipper chair and its accompanying sewing stand.

The next two sketches show occult balance again in the placing of the two eye-catching pictures to balance the unobtrusive door. French Provincial walnut furniture suggests the casual patterns and delicate colorings of the scheme.

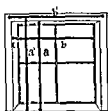
Draperies and bedspreads are blue gray taffeta with an overlaid of yellow, mauve and wine. The slipper chair and chaise-longue are covered in blue-gray taffeta. The broadloom is plain blue-gray; the floral wallpaper is in pink, blue and beige. Note how the French Provincial curves of the fireplace are repeated by the door moldings.



Symmetrical arrangements give your room the repose and dignity it needs, and usually it is well in a traditional room to treat at least two walls in this manner. Select the sides with a bare wall or with a balanced architectural arrangement as a good beginning.

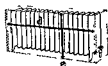
Architectural details count in achieving balance, and where a window or door is on one side of a wall it will require balance on the other side with something that is of comparable weight.

Measurements for home furnishings



Venetian blinds For a blind to be set inside the window reveal, depth *c* must be at least $1\frac{1}{2}$ in. Otherwise blind must be on outside trim. For width, measure *b* not from the reveal but from inside the narrow flit in the corner between reveal and window frame. Height *a* is from inside of reveal to sill. For blinds set on outside trim, take not *a* and *b* but *a'* and *b'*.

Wallpaper Add the length of your room to the width and multiply the result by two. Divide this by $1\frac{1}{2}$ ft. (the width of wall paper), and multiply the result by the height of your wall from the top of the baseboard to the ceiling. You now know the total length of wallpaper needed. Divide this figure by 24 ft. to find the number of rolls.



Radiator covers Take *d*, the overall width (remember to include the control valve), plus 3 in. Then take *e*, height from floor to top of radiator, plus $1\frac{1}{2}$ in. If radiator is to be free-standing with back, take measure from front to back plus 3 in. If radiator is standing against wall, take measure from front of radiator in wall and add $1\frac{1}{2}$ in. These will be the inside measurements of cover.

Carpet and linoleum The traditional method is to measure the length and width, in feet, of the floor which you want to cover. Multiply these two figures and divide the result by 9. This gives the number of square yards required. Modern carpets, however, are made in such a very wide variety of sizes that it is seldom necessary

to have more than the length and width measurements.

Curtains All curtains, to draw, need material twice as wide as the finished curtain width.

Glass curtains Measure *a* and *f* for curtains to be hung within the window reveal, *c'* and *g'* for those on the outside trim. Add $1\frac{1}{2}$ in. to the height. This allows for a $3\frac{1}{2}$ in. double hem at the bottom, a 1 in. double hem at the top. If you want curtains to the floor add 1 ft. to height.

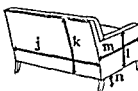


Lined overdraperies Measure *a* for glass curtains but add 10 in. instead of 15. This is sufficient for top and bottom facings. For patterned materials, first measure the repeat. Suppose this comes to 30 in. and you want the finished curtain to be 100 in. high. With allowance for facings you would normally need 110 in. of material, but in order to have the repeats match along the two curtains you will have to buy 120 in. of material (4 times 30) for each. The 10-in. remnant might be used up in a valance.

Unlined overdraperies Same as lined, except allow 12 in. instead of 10 (6 in. extra at top, 3 in. double hem at bottom).

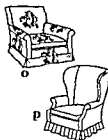
Valances For a 90 in. curtain, the valance should not be deeper than 14 in. Most becoming depth can usually be best determined by cutting newspaper patterns and pinning in position. Low windows may be made to look taller and more elegant by setting the valance between the top of window and ceiling. Take *b*, from top of window trim to ceiling, also width of outside trim and projection

from wall, for guidance of valance board maker. If there are no glass curtains, valance must be made deep enough to cover trim at top of window.



Slipcovers Measure outside back *j* and *k*, and double. Then take *m* and *l*, and quadruple. Next measure one seat cushion, length, width and depth, and double or triple according to the number of cushions. Take the length and width of front panel between seat cushions and valance. For the valance depth take *n* plus $2\frac{1}{2}$ in. to allow for bottom hem and top seam. For a valance with box pleated corners (as shown on chair *o*), allow 10 in. extra width. For a normal box pleated valance (shown on chair *p*), multiply the width by two.

These measurements by themselves mean very little. They must be related to the width of the material being used (either 36 or 50 in.), so that seams do not come in conspicuous places. If the material



has a large design, it must be cut so that this is symmetrically placed on the slipcover (cf. chair *o*). A professional slipcoverer usually takes this as his rule of thumb when estimating. For an average sized sofa: 12 yd. of 50 in. material, or 16 yd. of 36-in. material. For a club chair (shown in *o*): 7 yd. of 50 in. material or 9½ yd. of 36 in. material. For a wing chair (shown in *p*): 6 yd. of 50 in.

material, or 8 yd. of 36-in. material. Any loose cushions will need extra material.

A word about pattern here, as this is where it is easy for the amateur to go wrong, no matter how expert her cutting or how neat her stitching. If your fabric is a big splashy floral be sure the motif centers on the back and seat cushion. If it is striped, be sure the stripes run straight and true in the cutting and that the whole presents a trimly tailored effect.

Bed springs For rail bed box springs measure *a* from the outside edge of the side rails. Take depth of rail *a*, and from rail to floor *b*. For other type springs measure inside side rails and subtract $1\frac{1}{2}$ in. in all cases take length *c* inside head and foot boards and



subtract $1\frac{1}{2}$ in. Bedding should be 21 to 23 in. from floor.

Bed-panes To allow for tuck-in under pillow, add 26 in. to length *c*. Width should be measured over bedding and blankets. At sides, measure from top of bedding to floor. Add $2\frac{1}{2}$ in. for hem and seam. For bed with footboard, measure at foot from top of bedding to top of rail, and add $4\frac{1}{2}$ in. For bed without footboard (as shown) measure from top of bedding to floor.

If your bed has no foot posts, either, measure from headboard down full length of bed, and out to a point about one foot beyond the bed on the floor. Spread for this type of bed is best with rounded corners that just reach the floor. For the average single bed, two lengths of material 50" wide are usually sufficient, one length is split in half to form panels which flank the other length.

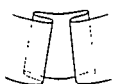
—and how to apply them to your problems



NEWSPAPER PATTERN



CUT FABRIC
PIN ON
THEN BASTE



FOLD PLEAT



WELTING



FINISHED PLEAT

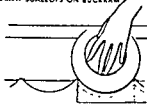


Slipcover, start to finish: Cut, pin rough newspaper pattern on chair; then fabric pattern, centering repeats on back and seat. Apply welting to bottom of slipcover and to all seams.

leaving open the two outer back seams. To make welting, cut fabric on bias in 1" wide strips and stitch around cord. Cut and hem separate flounce, one short section to fit across

chair back, one long section for front and sides. Allow about 10" for inverted pleat at each corner. Pin, sew valance to cover. Attach zipper to two back seams. Welt seams above

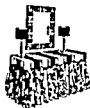
DRAW SCALLOPS ON BUCKRAM



SEW VALANCE TO SKIRT TO TAPE



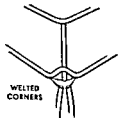
COVER
MIRROR
FRAME



Dressing table and mirrors: Cover table top with fabric, tack underneath. Make skirt in 2 sections, allowing double width for shirring. Sew together as many fabric widths as you

need, cut to right length; allow 2" hem. Shir top; 2" lower, shir again. Cut 6" buckram valance using sawer to make scallops; face with flannel, cover. Sew valance to skirt to

tape by which you tack finished skirt to table. Cut strip of fabric for each side of mirror. Lay face down on mirror, tack inside edge. Fold diagonal corners, draw over frame; tack

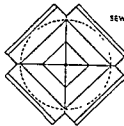


WELTED
CORNERS



ZIP CLOSING
FOR BOLSTER

PIE SLICE PATTERN
FOR BOLSTER ENDS



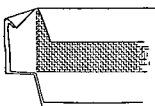
SEW BOLSTER END
LIKE THIS



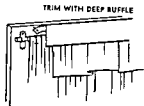
Tailored spread and bolster: Center material lengthwise on bed, cut to fit, hem top, welt along sides and foot. (If bed is wider than fabric, piece panel at each side to proper

dimensions, matching with care, welt again to finish.) Make wide band to depth of mattress, welt end-corners to fit smooth and flat. Add straight valance to floor on all 3 sides. For

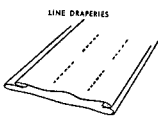
bolster, make fat sausage tube of fabric to length of your bed pillow; add zip closing along seam. Cut around buckram ends, face with flannel, cover with fabric as above. Welt



CUT
BUCKRAM
VALANCE
THEN COVER



TRIM WITH DEEP RUFFLE



LINE DRAPERIES



Draperies: Measure draperies to hang from top of window frame to floor. Cut fabric, put in 2" hem at bottom. Cut sateen lining about 4" narrower than drapery, hem. Lay drapery

face down on floor, place lining across it. Sew 1-ft edge of both fabrics together. Now pull lining over and sew right edges of the two together. Slipstitch along sides. Smooth out flat,

with lining up, borders of drapery showing at edges. Now tack in parallel rows about every 16". (Do not tack at bottom.) Pleat top; stitch. Add hooks or rings. Trim with organdy ruffle.

Sixteen ways to drape those

For double hung windows, flush, with radiator below



1. Radiator under a double window If the view is nothing special, cover with floor-length glass curtains set out several inches; straight draperies; valance

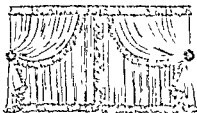


2. Triple window Cover as at left with sheer curtains to floor. Width of window group is accentuated by plain center and hooped back overdraperies at the sides

For double hung windows, flush, without radiators



3. Double window without radiator Treat as unit with Venetian blind clear across cross pair of draped swags through rings raised in center for height

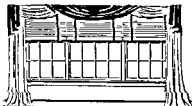


4. Triple window, no radiator Use two pairs of wide ruffled sheer curtains, top pair hooped back over under pair which hangs straight. Fine bedroom treatment

For double hung windows, recessed, without a radiator



5. Double recessed windows may have shaped valance fitted into recess, straight draperies hung behind, glass curtains looped back or allowed to hang straight



6. Triple recessed windows, without radiators, equipped with Venetian blinds, framed by straight draperies, triple swag in two colors breaks long line

For double hung windows, recessed, with radiator



7. Double windows, recessed with radiator A chance for setting provincial shaped frame in recess, covering radiator with boxed shelf. Use rolled flat blind



8. Triple windows recessed, with radiator Sash-length casement curtains set close to windows, overdraperies at edge of recess produce a modern solution

These diagrams show you how



Tailored swag Draw on blackboard or paper pinned to board shape desired for swag. Cut material and lining as above, on straight of goods, pacing sides if necessary. Pleat up ends until shaped to outline, then sew. Pleat festoons separately. Used on window 6



Draped swag Hangs more casually than above. Cut goods in parallelogram of required length; line, weight ends. Pleat ends in festoon, drape on rings. Sew lightly in place. For window 6



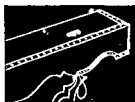
Weighted swag Small weights covered with muslin should be placed in hem of drapery, as above, apply to all problems involving drapery



Attaching a ruffle with a bias band for a trim effect. Ruffles are easily made with sewing machine attachment. After band has been sewn to curtain, another attachment will turn and sew down with ruffle. Bias band may be same or contrasting color. For 8

staring broad window spaces

make up these draperies



Making shaped valance Draw pattern of desired curves and have cut from ply wood. Cut sides to fit and attach both to sturdy top board with angle irons; paint or fabric cover. For 1, 2, 5, 13



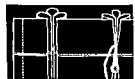
Rod for corner windows Bent at right angles, has sliding rings For 13, 14, 16



Draw cords By knotting draw cords correctly on inside rings, curtains may be drawn in both directions For 13, 16

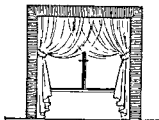


Cartridge heading Material should be twice width of finished job. Subtract 4 in. from width for seams and inner hem; divide remainder by number of pleats you want. This will give amount of material for each pleat plus space between. Now divide width of finished curtain by the chosen number of pleats. This will give space between each pleat, thus govern pleat size For window 8

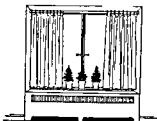


Punch pleat heading Used most often, worked out like a cartridge heading

For two casement windows, either flush or recessed

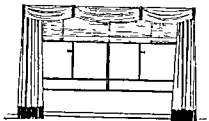


9. Casements set flush, without radiator Frame opening with mitred board covered in fabric to suit room, over sheer criss crosses curtains looped back loosely

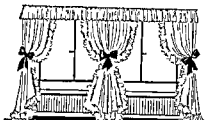


10. Recessed casement with radiator Cover radiator to form window ledge. Hang windows with sill length casement curtains on exposed rings; brass rod

Where windows have four casements, flush or recessed

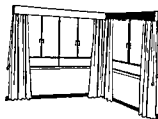


11. Four-casement window, recessed, without radiator Draperies hung with great simplicity over stick reed shade give both a modern and traditional effect



12. Four-casement windows, flush, with narrow radiator For a bedroom, floor length curtains, with pleated flounces and valance, tied back with big bows

Corner casement windows, with and without radiator

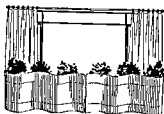


13. Corner casement, horizontal venetians; no radiator Straight hung draperies which draw across under narrow box valance. Use no glass curtain

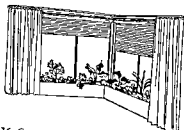


14. Corner casement, recessed with radiator Place glass tanks full of greens on sill, arrange short sheer curtains to draw across patented bent corner track

Modern picture windows present new curtain problems



15. Wide picture window with horizontal panel, casements on sides Curtains should be easily pushed back on rings. Roll stick screen is a novel touch



16. Corner window of glass floor-length panels Here the view is the thing. Wood web shades on sash like tracks cut glare, draperies draw around corner on track

28 new slipcover designs

Construction details for those new decoration touches which highlight the various designs for Spring coverings suggested in the seven columns below



Tightly zipped up the center, snappers at each end No. 1



Knife pleat bound in green, below fan trimming No. 10



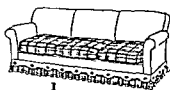
Vest-neck, undershirt of plaid taffeta Rear of No. 2



LEFT: Scalloped section cut and joined as shown No. 16



RIGHT: Circular piece cut on bias, with lamp No. 13



1



2



3



4

SOFAS

1. Plain cotton slipcover enlivened by plaid cushions and undershirt. The scalloped edge is but toned to the inverted pleat skirt 2. The transparent plastic which covers this chintz upholstered sofa has welting of a contrasting color The skirt cover has a bow at each corner 3. Hair-quon patches are applied to a striped skirt with colored wooden tassels to match the corded welting 4. For Duncan Phyle sofas, a tight, fitted cover of glazed chintz. Sewing details are shown above



5



6



7



8

LOUNGE CHAIRS

5. Military "frog" in contrasting color on the skirt corners and down the center of the back 6. Scalloped edges on a quilted linen cover reveal a plaid cotton taffeta flounce. 7. A plain material freshened by a hos-pleated flounce with wide stripes 8. A striped tucking with four triangular pieces joined to give a new and interesting square effect on the chair seat



9



10



11

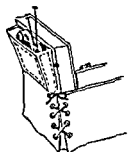


12

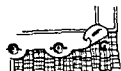
LOVE SEATS

9. Striped material inside the seat, plain outside Welting is the color of the stripe. 10. Flowered cretonne or chintz with leaf green binding The knife-pleated flounce repeats background color of chintz 11. Strips of flowered chintz appliqué on plain cotton. 12. Plain color sailcloth faced at the corners and up the back in contrasting color cord Capacious pockets for knitting, newspapers, magazines, etc., are a new idea, placed on the outside of arms

freshen your rooms in Spring



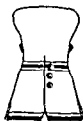
Brass eyelets for lacing. pocket snapped on No. 12



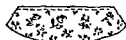
Big buttons join scalloped edge to plaid flounce No. 1



Military "frogs" emblazon a box pleat corner (left), No. 5



Split buttoned skirt, contrasting color bands, No. 22



Four bias pieces like this; mitered corners. Mirror 13



Wooden tassels match color of corded welting No. 3



Quilted scallops overlap a plaid skirt on chair No. 6



Long phofilm strip has elastic in edges Mirror No. 14



13



14



15



16

BOUDOIR ACCESSORIES

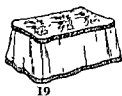
13, Lamp and mirror simply covered with five pieces of material cut on bias 14, Bright ruffs festoon lampshade and mirror 15, Lamp and wastebasket covered with laced sailcloth 16, Lamp and basket in covers of plaid with white ruffles *Details of all these patterns are drawn to the strip at the top of the page*



17



18



19



20

OCCASIONAL TABLES

17, Solid color top with scalloped edges buttoned to striped, box pleated skirt 18, Top and sides each four pieces of striped material fitted on bias 19, Chintz top, plain color skirt with contrasting top and bottom bands for a coffee table 20, Fitted cover, framed like a flower painting, chintz panel



21



22



23



24

OCCASIONAL CHAIRS

21, Flowered cretonne medal lions appliqué to back and seat 22, Three large buttons front and back Contrasting color or binding 23, Cabbage rose chintz, welting and ruffle color of leaves 24, These arms are completely covered. A band of braid trimming will separate plain skirt from striped top



25



26



27



28

BOUDOIR CHAIRS

25, Plain quilted chintz with bands of appliquéd strawberries Leaf green, knife pleated ruffle 26, Chintz cover with contrasting color ruffles and bows 27, Swags and jabots of plaid cotton taffeta accent a plain cotton cover 28, Like a little girl's pinafore in this skirt of circular eyelet embroidery for a small chair

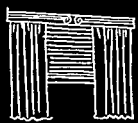
WHEN YOU DECORATE A ROOM, YOU START WITH ARCHITECTURAL
FEATURES WHICH ARE FIXED, BUT WHICH YOU CAN MODIFY, FOR INSTANCE:



WINDOWS ARE
FIXED BUT YOU
CAN MAKE THEM LOOK



TALLER



OR WIDER



OR
SHORTER



CHIMNEYS ARE FIXED

BUT YOU
CAN MAKE
YOUR MANTEL



LONG AND LOW

OR



SMALL
AND NARROW



OR FLAT AND HIGH



DOORWAYS
ARE FIXED

BUT
DIFFERENT
DOORS
CAN BE
USED



SHUTTERS

OR



FOLDING SCREENS

OR



BOOKSHELF FRAMING



ARE FIXED

BUT
YOU CAN
MAKE THEM
LESS SPACIOUS



BY OVERDECORATING

OR MORE
SPACIOUS



BY SIMPLIFYING



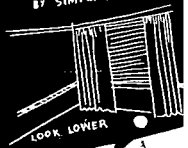
HEIGHT
OF CEILING
IS FIXED

BUT
YOU CAN
MAKE
IT



LOOK HIGHER

OR



LOOK LOWER

Practical Decoration

Backgrounds

Theoretically, all rooms are born equal because of the self-evident truth that they all have four walls, a ceiling and a floor. Equality, however, doesn't go much farther.

For rooms also have windows and doors which may be well or badly placed. They may have architectural and mechanical bulges or beams which add to or subtract from the quality of the room. Their proportions may be good or bad. And even if two rooms can be called equal in their emptiness, the minute painters, paper hangers, and carpet layers come in, equality takes flight. For what happens to the backgrounds—the walls, ceilings and floor—often predestines the room to success or failure.

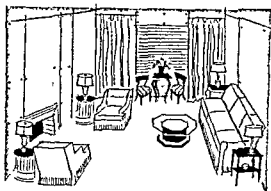
Previously we discussed the arranging of furniture. But since no furniture is arranged in a vacuum, you must have been conscious of the implication that the background was a hidden factor. However, the background itself is really an integral part of the composition. And as we pointed out before, doors, windows and other architectural features must be reckoned with in producing a balanced arrangement of furniture.

And so we take up now these as-it-were fixed architectural features, and try to show a few of the ways they may be made more suitable to the room, or how defects may be disguised or corrected.

Then, on the following pages, the things which are not fixed are presented—those you may plan and change most thoroughly, such as color, pattern and ornament. With them you can make up for much the room lacks architecturally, or you can spoil the most perfect room. It is partly a matter of instinct, partly of artistic rules. Many persons compose charming rooms without knowing how they do it—just as others play the piano by ear. And some talented decorators can disregard an accepted rule successfully. But for most of us it is a short cut to know just what is likely to look well and why, so in the following pages are a few hints.

A. A Room looks larger when

1. You use small furniture in it
2. The walls are light and plain
3. The carpet is laid from wall to wall
4. You use mirror panels
5. Your draperies are the same color as your walls



B. A Room looks smaller when

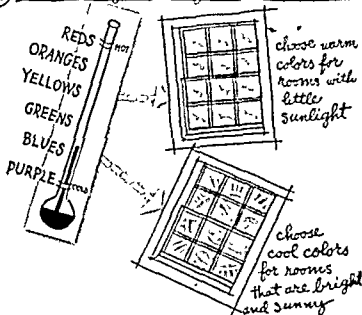
1. Your furniture is too big
2. You go berserk with bold patterns
3. Your rug is too small
4. Your mantel bulges out into the room
5. You straw the room with assorted bibelots

In planning a background

FOR COLOR

Study your room before choosing background colors. If it is to be used for long hours at a time, choose quiet, restful tones. More intense and restless colors may be selected if, like a dining room, it is to be used for short periods, or, like a foyer, simply for passing through. Light colors and soft colors make a room appear larger; dark and intense colors tend to close the walls in. So to emphasize coziness, as in a library or den, use dark walls, but choose restful wood tones -- greens or reds with considerable brown in them. If your rooms get very little sun, use warm colors, which include not only reds, yellows, and oranges, but all the shades produced when these are mixed with white or black -- for instance, peach (vermillion and white), brown (orange and black). The blues, greens and violets are cool tones, best for sunny rooms.

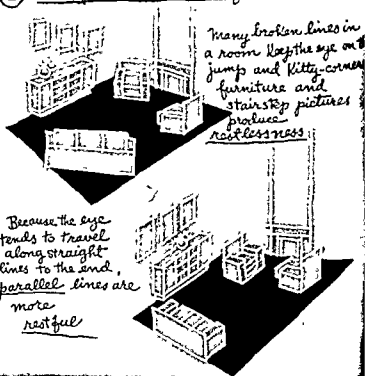
(A) Colors among other things are warm and cold



FOR LINE

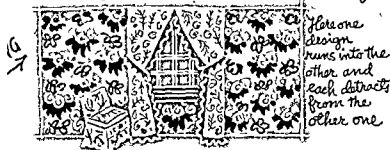
The human eye has a way of fixing itself on a line and travelling along it to the end. It is only diverted by strong counter attractions, like other lines crossing, or by forms looming up nearby. Many lines in all directions are confusing, and that is why your room will be more restful if your rug runs parallel with the wall, and if your furniture is not set across corners, nor your pictures stair-stepped down the wall. Lines, of course, are the boundaries of surfaces and masses. Mass is an abstract term for the size of a room -- its total interior area. Furniture is mass within the total mass, and it is important that the size, shape, and total amount of furniture relate to the size, shape, and mass of the room. Even in a small room, a large heavy piece of furniture can be used if other pieces are eliminated to maintain the proper relation.

(B) Confusion or restfulness

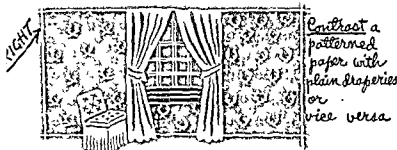


consider these rules

Too many patterns are busy and dizzy



Floral design runs into the other and each distracts from the other one



Contrast a patterned paper with plain draperies or vice versa

What light does to backgrounds

Lighting may be concentrated on furniture leaving backgrounds in obscurity



On lighting may emphasize a wall and make it the important focal point

FOR CONTRAST

The eye seeks pattern as a relief from plain surfaces, and plain surfaces as a relief from pattern. Pattern is action, plain surfaces are repose. Such contrasts are extremely powerful. If, for example, your wall paper is patterned, its effectiveness will be heightened by plain draperies and floor. Entirely different patterns often effectively set off each other, as a stripe and a floral. Just as each period has its own shades and color combinations which are typical of it and pleasing, so the style of your room governs the size, type and amount of pattern. Besides this, the size of the room, the intensity of color, and the scale of the pattern itself are factors. Texture plays its part in adding interest to plain surfaces, and contrasts in texture often take the place of contrasts in pattern.

FOR LIGHTING

Only recently has lighting become one of the elements of decoration. In the old days, candelabra, chandeliers and lamps were often things of beauty and part of the decorative scheme of the room, but light itself was utilitarian--to see by, and not very well at that. Lighting is still primarily utilitarian, but it has a second function, born of electricity, that of dramatic appeal. A decorator paints with light as with color. Flood lighting and indirect lighting outline or emphasize architectural features, set off planes, model the curve of a wall. With hidden sources of light, effects can be produced which were impossible a generation ago. Light may be concentrated on the background or on the furniture. At the same time, it may also be diffused throughout the room, producing the condition best for the eyes.



1 Soft carpet, with a design inset in a contrasting color, covers the floor of this library in a house of very modern design. The walls are lined with

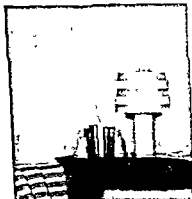
books which make a most effective, lively decoration. Notice too the modern paneling that carries out the horizontal lines of the shelves.



2 These painted walls are milled in panels of the Louis XV type, a graceful effect which is comparatively easy and economical to achieve.



3 White, gray and aubergine inlays radiate in a most striking pattern from the oval center of the handsomely designed floor of this dining room.



4 Modern composition paneling like this one made of wood products, has many desirable factors. It is sound absorbing and easily applied



5 Hooked rugs on a waxed slate floor, white woodwork and old pine furniture give a very interesting character to this Colonial dining room.



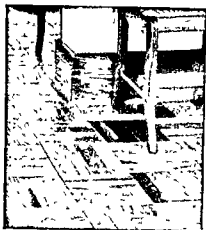
6 Here a cane fibre board, textured and surfaced to simulate real wood paneling, makes a colorful and economical type of modern wall surface.

A choice of fifteen floors and walls

While in some homes all the rooms seem strangely alike, in others each room is delightfully endowed with a personality of its own. In the former, we move about the house without experiencing any very definite feelings concerning the rooms through which we pass; in the latter every room is a fresh ex-



7 Knotty pine paneling breathes the essence of the Early American spirit. Its soft sheen imparts a delightful character to this small room.



8 A variety of grain and color may be secured by the use of this easily applied oak flooring which is made in squares in the parquet style.



9 Increasingly popular is the use of structural glass brick for both interior and exterior walls of this distinctly Modern architectural type.



10 Early American oak floors were commonly made with boards of a width unusual in modern floors. Their polished irregularity is charming.



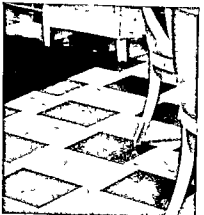
11 English Tudor interiors were distinguished by the use of skillfully carved linenfold paneling of pine, waxed as shown in the picture above.



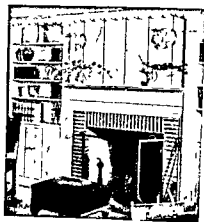
12 Waxed tile, showing soft colors through its lustrous surface, may be had in many sizes, colors and patterns for Italian or English rooms.



13 Colored mirrors for sections or whole walls of a room are a new and very effective note in decoration. This mirror extends to the ceiling.



14 A basketweave pattern executed in two tones of gray linoleum makes an attractive and lasting floor covering for this Modern living room.



15 These walls of Ponderosa pine paneling decorate the living room of a California residence. Good woodwork is the basis of good paint work.

perence, contrasting subtly with the previous one, and the sum of all the rooms has a quality of richness and vitality. In the same manner we come to think of walls and floors. These, of course, must be related to the general architectural scheme and we should attain diverting effects within limits proper to that

scheme. Liken the furniture to actors on a stage and the walls and floors to the sets. Whatever the actors' costumes and however well they may fulfill their purposes, they are none the less dependent on the setting which surrounds them. So, too, are we humans. And here are fifteen varied settings to choose from.



Paper and Mirror

Half a House and part of a tiny garden make up Nancy McClelland's house in New York. Above is her bedroom, its walls gay with a paper of flower knots and ribbons of pearls. White organdy undercurtains hang beneath overcurtains of stitched blue glazed chintz edged with white pleatings. Furniture includes a French day bed, and a white carved rug on dark blue carpeting. Miss McClelland, of course, was the decorator here.

Mirrored Salon By looking into the great sheet of old mirror that covers one wall you can see the fireplace side reflected—a glimpse of the brown Aubusson rug, a mantel with its carved *trumeau*, water blue walls, paneled book cases and windows facing the little garden, the window curtains in pale yellow silk that seem to increase the golden sunshine. A tall blue wallpaper screen fills in one corner of this living room.



PHOTO BY J. H. HARRISON

Dark paneling for library

Dark paneling or darkish walls are the traditional treatment for a library perhaps on the theory that they make for concentration. Certainly they make the perfect foil for the multi colors of the backs of books. Well lighted, such a library is far from a gloomy place. Here, in the New York library of Mrs. Edgar Leonard, the lower is Louis XV Provincial walnut. Rugs and furniture upholstery are of soft and faded old colors further keeping the room desirably low in tone.



PAINTED BY PIERCE BRINSAUD

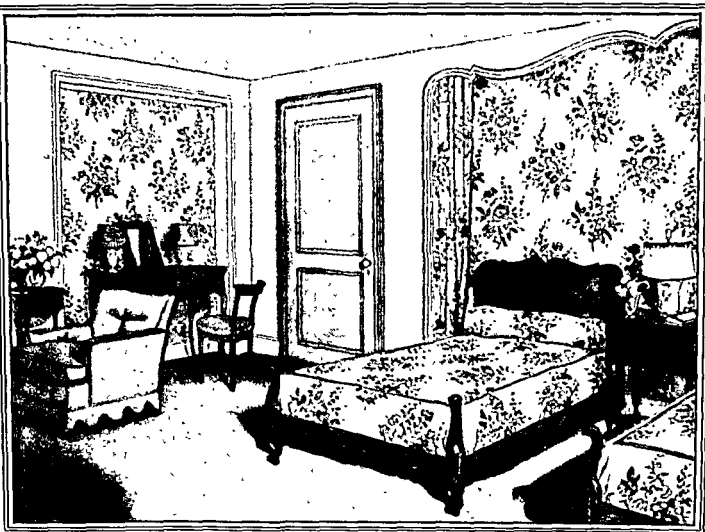
French room in oyster white

Because its proportions were so small, the room being less than twelve feet wide, white was chosen for the paneling of this reception room. To fit this background, the furniture is a combination of Louis XV and XVI and the rug an Aubusson over parquetry. The large antique mirror above the pink marble fireplace makes the room seem much larger. It is in a narrow New York private house, of which Mott B. Schmidt was the architect and Agnes Foster Wright the decorator.



Lilac walls with molded
plaster for a living room

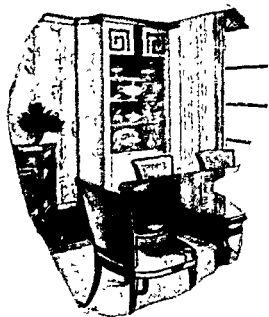
Where there is a large expanse of wall, as at this fireplace end of a living room that reaches up two stories, the fireplace and its surmounting mirror may be made a feature by carrying the design upward in molded plaster of a Baroque or simple design. The lilac walls here are background for chairs covered in varying blues. Ceiling, woodwork and the fireplace with its plaster decoration are all painted a contrasting grayish white. An occasional white piece of furniture carries on this tint, as do the crystal appliques hung each side of the mirror.



PRINTED BY ALBERT BRIDGEMAN

Paneling walls with flowery fabrics

In a Provincial bedroom Often it is possible to relieve the expanse of a wall by hanging panels of fabrics. This is especially adaptable in a French Provincial bedroom where the beds are set in an alcove. Cover the walls of the alcove with the same fabric used for bedcovers and repeat it elsewhere in the room. Since matching wallpaper and fabric designs are now available, these panels may be papered.



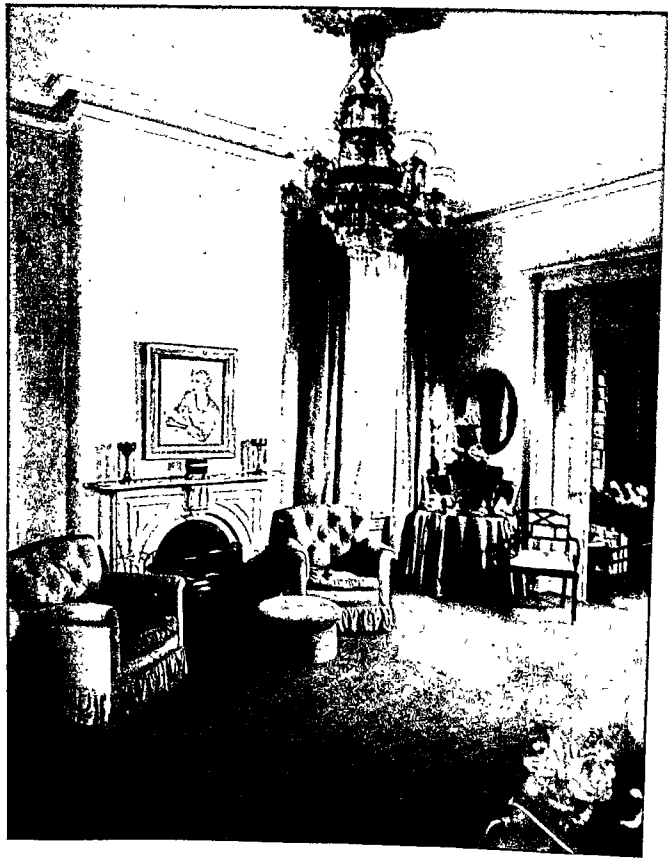
Curtain walls In selecting fabric for curtains remember that curtains are drawn at night and at that time become part of the wall background to a room. In a dining room such as this, with its gray rug gray built in cabinet, wallpaper of gray, apple green and lemon yellow, not to forget the Louis XVI chairs in lemon and green—in such a room the supplementary curtain wall should be of plain fabric. The curtains here are of lemon cloth. They hang from ceiling to floor and at night are drawn to make a lemon colored wall.



PAINTED BY JOSEPH HARTIG

A living room for tomorrow

New York's well known designer, Virginia Hamill, plans this living room, in which classical complexity and modern functionalism mix. Brown wood paneled walls, fireplace set in the center of picture window, fibre glass curtains, concealed lights and spotlighted paintings are among its features.



Victorian decoration in blues

The San Francisco home of Mr. and Mrs. William B. Wallace, Jr. (the glinting actress, Ina Claire,) is a Victorian house of the Gold Rush days that lends itself to decoration of the period. Here the living room combines rose and glossy green with varied blues in walls, curtains, carpet and upholstery.



Picture Rooms

WHILE paintings have always played an important part in decoration, they were usually selected after the room was completed. Here the artist and decorator worked closely together to produce perfect harmony before the room was assembled. Consequently, in neither instance shown here do the paintings stand out too prominently, nor are they ever subordinated to the room.

In the combined dining and card room to the left the scheme is keyed by Georges Schreiber's "Dress Rehearsal." Its rich colors contrast with the light oak furniture and the table with the swirled zebra top. Harlequin wool fabrics used for curtains and chair cover were designed by Dorothy Liebes. The linoleum floor has an unusual pattern. William Pahlmann of Lord & Taylor, was the decorator.



Modern walls In this contemporary room, designed by William Pahlmann, are marbled wall—in a new photographic finish. The drapery fabrics hung over matting blinds, is of long fringed wool created by Dorothy Liebes. A vital touch is given the room by the portrait of Mrs. Craig Whitney by Ernest Fiene.

Two modern—almost Oriental—broad chairs balance the couch on the opposite side of the fireplace. Their upholstery echoes the wall tint. Two scarlet stools give vivid punctuation. The sculptured carpet affords the room a decorative foundation. Note the contrast of dark wood in the furniture bases.



Designers' chocolate and yellow

The New York apartment of Mr and Mrs Joseph B Platt, both designers, is a unique combination of colors—deep chocolate brown walls, bleached oak woodwork, and specially built furniture of the same wood. Midway between these is the Ming yellow screen and a few pieces in antique satin. It is a suitable background for a sunny apartment, which is further enriched by the Platts' collection of Bristol glass in various tints of blue.



PHOTO BY ERNEST WALTER

A garden dining room in cool greens, black, and white

Louvered doors in leaf green frame the entrance to this dining room off a garden. The walls are painted stucco white to simulate rusticated masonry, and the ceiling is papered with red roses twining on a green trellis. A lime colored textured cotton covers the oak chairs. A filate rug in a darker tone of green softens the black slate floor. The cabinet (left) conceals a sink, vases and other equipment for flower arranging. Designer, Betty Gallagher



DRAWN BY ELLSWORTH WOODRIF

Two purposes for an all-season room with a commanding view

Set for summer, the right angled table in Swedish birch curves around the settee so that guests face the view, in winter with curtains drawn, showing their pink and green appliques, and couch moved to the fireplace, the table takes up its living room work of supporting lamp, books and magazines. The low back leather-covered chairs can be disposed around the room or tucked under the table as one wishes. This was designed by Edward J. Wormley.



French directoire enriches
a hall on the historic James

"Claremont Manor" one of the great plantation houses in Virginia which stands in a bend of the James, is now the home of Mrs. Huttleston Rogers, who has brought to it rare furniture and bibelots from several Continental countries. A superbly proportioned hallway has been painted rosy gray and has been dramatized by Watteau and Fragonard drawings hung in a decorative panel, by the Directoire furniture, and the crystal lighting fixture.

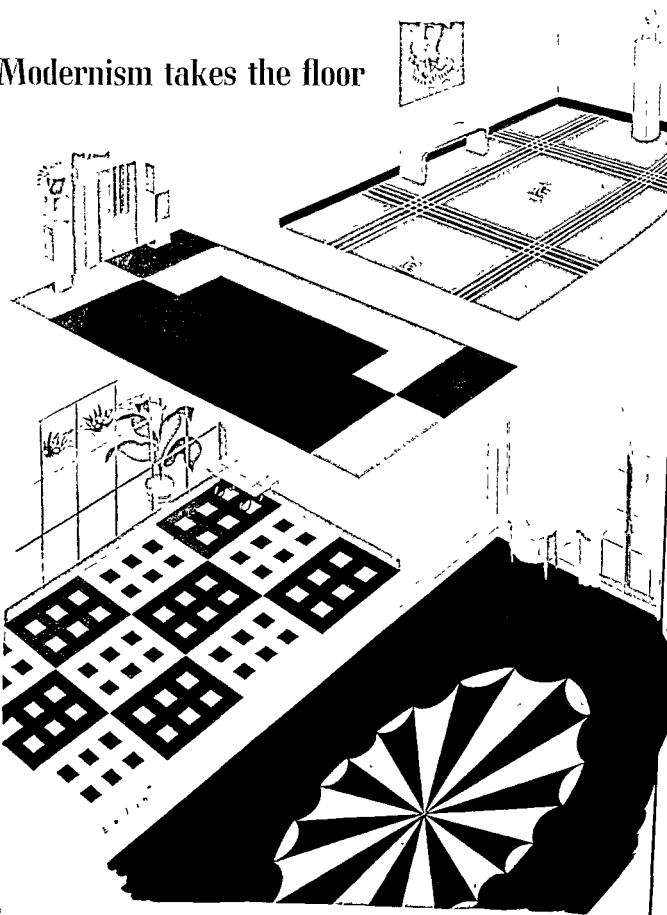


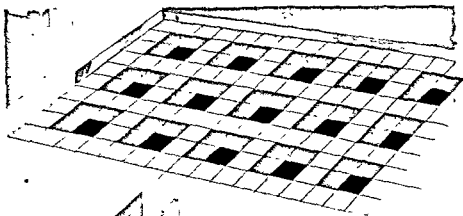
Warm gray background for gold,
green, white and yellow

A vogue for dark, unfigured walls has been evident over the past few years. While contracting the apparent size of the room, they show its contents to advantage. The subtly dignified gray walls of this living room bring out the wood tones of the furniture, show off sharply the white fireplace and the shaggy oyster white rug, and capitalize the white and red stripe of the upholstery, the two pictures and barometer. Betty Callagher was the decorator.

DAVID GROSS

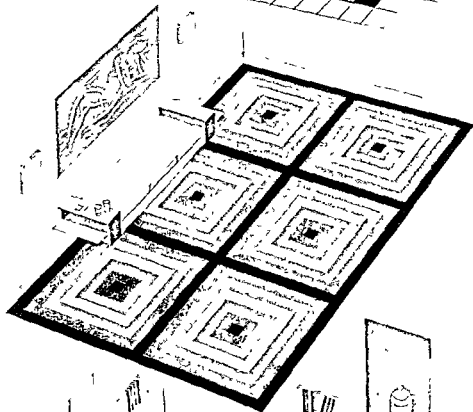
Modernism takes the floor





Seven suggestions for permanent floor coverings

So many materials are now available and so easily worked into interesting designs that there is no excuse for having a drab or colorless floor. George Sakier both designed and drew them.



At the left in the top row is a concrete floor made from white cement tinted with azure blue mineral oxide. Thin aluminum strips and central medallions of the same metal compose the design.

To the right above we suggest an asphalt tile floor to be used for pantry or passage. The material comes in sheets and is cut to size. Combine with it aluminum strips for baseboard and railings.

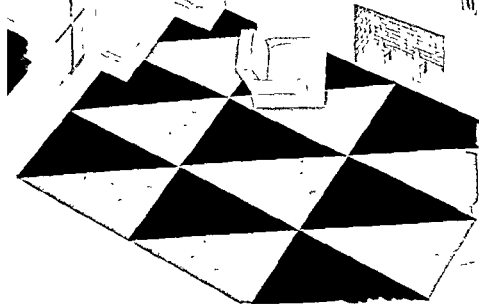
To the extreme left, at the top of the opposite page, is shown an entrance hall floor made of rubber carried out in a simple geometric design using two contrasting colors—brown and ochre.

In the center of this page is a floor designed for a foyer or a semi-public place. The material comes in subtle tints of neutral tones lending itself to the ombre pattern which is shown here.

The brilliant red, buff and blue design of squares shown at the lower left on the opposite page is a gay suggestion for a sun porch or garden room floor. The material used is linoleum.

In the center of the bottom line up of floors we find a living room carpeting carried out in modernized Adam design. It is cut to make this very effective brown, sand color and raisin pattern.

At the immediate left is a modern living room that is floored with linoleum in two colors. The unusual colors make an unsuspected harmony suiting modern furniture and contemporary decoration.

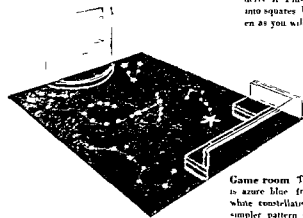


You can design your own floors by using these linoleum insets

Dining room festivities center around this green oblong of linoleum decorated with alternate cool green and black laurel leaves and edged with a broad black band



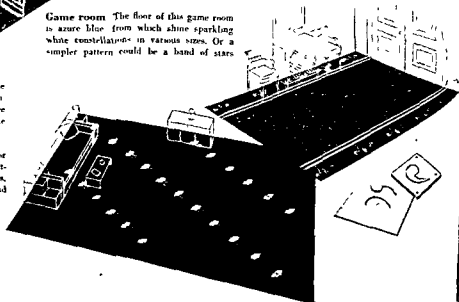
THERE is no need to be floored by the thought of designing patterns for your new linoleum, for the insets above come in standard sizes and color and form patterns with kaleidoscopic ease and little extra cost. There is no limit to combinations you can make, no loss of permanence once the design is inlaid. Each room can be as individual as the suggestions below. Or perhaps you will make your own combinations of these cut-outs. In the execution of this work, of course, you will need the skill of a trained linoleum cutter and layer so that the floor is set permanently and evenly.



A kitchen floor appears neat and orderly if 1-inch standard strips are fitted into squares. Use for a red and white kitchen as you will find illustrated on page 283.

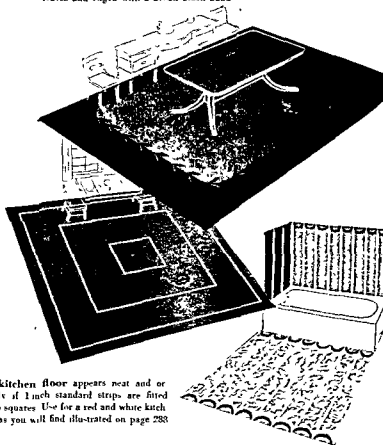
For a foyer. The foyer at the extreme right has a fleur-de-lis design made by combining the humble comma insets you see below and adding parallel strips of white.

Diagonal stripes. This living room floor has three shades of diamond-shaped cut-outs arranged in modern diagonal lines. Again many color combinations can be had.



Game room. The floor of this game room is azure blue from which shine sparkling white constellations in various sizes. Or a simpler pattern could be a band of stars.

A bathroom floor—and the wall as well—can be given a swag effect when crescents are interspersed with vertical stripes. There are many color combinations to choose from.





Pine paneling makes a background for antiques

Four walls and a floor

New products provide a wide range of floorings and walls suited to all types of rooms

SINCE the solid worth and enduring beauty of panelings and wood flooring are demonstrated on other pages of this book, we need only remind the reader that rooms so built are not nearly so expensive as is usually supposed. A wide range of paneling lumber and flooring is now available as standard stock. It eliminates much of the cost which expensive cabinet work formerly necessitated.

Veneers are coming increasingly to the fore. As a wall surfacing material they offer an economical solution and, owing to the extraordinary wide selection of domestic and imported woods available in this form, they lend themselves to any decorative scheme. These veneers are obtainable mounted on strong ply wood backing, on various types of wallboard, on heavy cloth, or, cut to the thickness of wallpaper, may be applied like paper, directly to the walls.

An interesting development in hardwood flooring is a rectangular unit block, available in various sizes from 6 $\frac{1}{4}$ in. to 11 $\frac{1}{4}$ in. square, made up of strip flooring and designed to be laid in a pattern, like old parquet floors. The units come sanded, finished, waxed, and polished, and are designed to make installation, over old floors or new, extremely simple and economical. It is supplied in a number of woods, such as oak, beech, maple, and walnut. Where required, units of this type may be laid in mastic directly over concrete, without nailing.

PAINT and wallpaper are two more hardy perennials which have lost none of their value through the years. Wallpaper manufacturers, alive to the varied needs of contemporary decorating, offer a range of patterns which includes not only the modern note, but designs and reproductions in the spirit of almost any period. Paint is, perhaps, more popular than ever, owing to the increasing simplicity of interiors done in the modern manner. Noteworthy among the recent developments of paint manufacturers are paints which dry with remarkable rapidity, enabling a room to be used the day after it is painted, and plastic paints which have an exceptionally heavy body and can therefore be manipulated to yield a wide variety of surface textures in any color or combination of colors.

The increasing popularity of linoleum, and other special floor coverings, has resulted in the constant improvement of these materials. Colorful, resilient, durable—linoleum has developed into a flooring of great adaptability. Plain or figured, in strips or in the semblance of tile—or even laid in part terms of appropriate design—linoleum may be used with good effect in many rooms in the house. Nor is its use confined to the floor. As a permanent, washable wall covering it is procur-



Hard board. White trim contrasts effectively with the dark brown hard board used for the walls of this small study and the beveled insulating board ceiling. Hard board is the generic name for a compressed, grainless, knotless, all wood fibre board.

able in a variety of patterns, ranging from the plain or figured to those which simulate tile or pine paneling.

Especially suitable for use in the kitchen, bathroom or basement—wherever moisture may be present—is the asphaltic tile. This resilient tile is available in many colors and patterns. It is impervious to moisture and does not become slippery when wet. It is easily cleaned with soap and water.

Rubber flooring is another product which merits serious consideration by the home builder. Here, again, resilience and durability are featured. Colors are permanent and resistance to accidental injury is high. Even a burning cigarette dropped on the floor can do no harm, and the slight discoloration is readily wiped away. Designs on pages 16 to 48.

INSULATING boards are made of fibre, usually wood or sugar cane, treated to be moisture and vermin proof. They come in widths of four feet and in lengths to correspond with average ceiling heights. Some types are made in various sizes of units with beveled edges and with grooves cut into the surface to give the effect of beveled planks, ashlar or tile.

Insulating board can easily be handled on the job. Special new tools have been developed for beveling or carving it into various designs. Generally the surface of the board is left in its natural attractive finish. However, it may be painted any color desired, either as a solid color, as a decorative treatment, or as a stenciled design. That part of the board to be painted should be primed unless there is one of the special



paints which come with the priming already mixed in so that a preliminary treatment is not needed. Some insulating boards come with the surface ready primed for painting.

In using insulating board, there are two fundamental decisions to make. First, the color. Second, the texture. There is no necessity to stick to one color, a light and dark color can be combined as when dark and light are alternated in horizontal bands. Or one band might be of the front of the board, the next band of the reverse side so that textures are different and the color therefore appears different.

Since wallboard is essentially a paneling material, decoration should start with the joints. Boards may be laid vertically or horizontally.

The joints may be treated in several ways. One way is to bevel the edges of the board, perhaps running an additional

groove down each side of the bevel. Another way is to use moldings. These moldings may be of the same material as the board, of wood, of wood covered with metal, or of metal.

An effective way to treat a joint is to deliberately emphasize it by separating the panels. In the space thus left between them can be placed a strip of metal foil, or wood molding, or the backing strip can be painted a contrasting color. Some designers have used one half or three quarter inch rope knotted at both ends. Rope molding is also available.

Now we come to the hard surfaced boards, which also offer a wide variety of treatments, as they come in a wide range of colors and effects. Some of the boards simulate other materials, such as wood or marble.

To classify the several types of hard surfaced boards: there are the wood pulp wallboards, the compressed wood

fibre boards, the gypsum or plaster boards, and the asbestos cement boards. Each has its uses.

Hard surfaced boards can be waxed, painted or enameled as desired. Being denser than the insulating boards, their insulation and acoustical properties are of little importance, which is one of the reasons why you so often see insulating boards or panels used on the ceilings of rooms in which hard surfaced boards are employed for a wall covering.

Improvements in the manufacture of hard surfaced boards have made it possible to produce a flexible compressed wood fibre board which can actually be bent around curved surfaces. All of the hard surfaced boards can readily be cut on the job with an ordinary hand saw.

Some of the hard surfaced boards are treated to simulate wood paneling, such as walnut, knotty pine, whitewood, etc. The surface of such panels is waxed or varnished, the surface should be shellacked or sized before the varnish is applied.

A recent development is the application of actual wood veneers to hard surfaced boards, such

Grained wallboard. Excellent decorative effects can be achieved with the new plaster boards that are surfaced with wood veneer or printed to simulate wood graining. There are also grained wallpapers that give quite an authentic appearance of wood, as in this small library





veneers including walnut, mahogany and also quartered American oak.

Hard surfaced boards may be used almost any place in the house. For bathroom or kitchen use, the compressed wood fibre boards and the asbe-to-cement boards are available either enameled in a plain surface, or marked off into squares to simulate tile.

The search for a wall material which would be extremely durable, colorful, attractive, and easy to maintain in its original condition has led to the development of certain synthetic materials which admirably satisfy these requirements. Technically classifiable as "plastics", these materials are plastic only in an early stage of manufacture. They may be described as a combination of synthetic resin and paper or fabric which, laid up in layers, is subjected to tremendous pressure and heat. This process results in the production of a permanently hard, insoluble material.

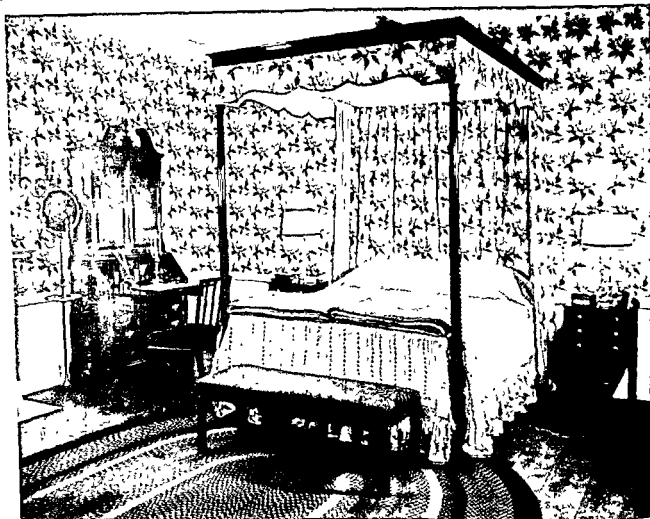
These laminated synthetic materials are strong and light, flexible enough for application to rounded surfaces, workable and unaffected by water, oil, or even heat up to 250°. Add to these quite remarkable qualities the fact that these materials can be had in colors and patterns of considerable variety, and we are not surprised to find they are becoming one of the standard materials in modern architecture and decoration. For example, the solid colors extend through a range of reds, yellows, greens, blues and browns, and the patterns include cleverly simulated wood, marble patterns, and tapestry designs. Special designs can readily be executed in inlay. In residential architecture, synthetic materials have, up to the

present, been used chiefly in the well appointed kitchen or bathroom, where their extreme durability, resistance to moisture and ease of cleaning have earned enthusiastic recognition. Their increasing use in other rooms in the house may naturally be expected.

A recent addition to the wide variety of compressed fibre boards suitable for use on walls or ceiling is the so called acoustic tile. This product is a square section of fibre board containing numerous small perforations in the surface. These tile like units are applied to the ceiling with a special mastic which holds them firmly in place.

When the installation is complete, the effect is that of a continuous ceiling surface which has the property of absorbing a large part of the sound waves directed against it by any noise in the room. In other words, the noise, instead of being reflected from the ceiling in a manner which would cause unpleasant reverberations, is partially absorbed in the scientifically designed pattern of the acoustic ceiling.

Ceilings of this type are especially useful in a game room, study, children's playroom or wherever else quiet is desirable or an unusually high sound level may obtain. They are equally easy to apply on new work or over existing ceilings.



Fabric and papered walls of the same pattern give a room unity of design

IN BOTH French and English country houses it is not unusual to find bedrooms in which the walls are hung with the same fabric as is used for curtains and bed tester. Today many fabric patterns are also reproduced in wallpaper and vice versa. With these a bedroom can easily be made to have a continuity of design. In this bedroom, chintz was used throughout—a magnolia glazed chintz.

The furniture here has been reproduced from authentic pieces still to be found in mansions of old Charleston. The four-poster and secretary are typical of pieces brought from England in Charleston's great period. Note the shaving stand. In one corner of the bedroom is this group of dressing chair, chest, prism candelabra and gilt mirror. A large hooked rug is sufficient floor covering. Decorations were by B. Altman & Co.



The care of fine woodwork

Our American methods of heating, eventually destructive to old paneling, can be circumvented—oiling and waxing—how to clean paint

WHATEVER its decorative significance, the practical problem of caring for fine woodwork begins in the control of the atmosphere. Scientists say that the average American home is super heated and far too dry for the best interests of either human throats or inanimate furnishings. When the air is hot and parched, life is drawn from the woodwork. If the house is damp, wood absorbs the moisture, causing windows and doors to stick and furniture to swell and warp. Humidifiers, built to hang behind the radiators or set within the new decorative covers, will evaporate the "gallon of water per room per day" which will maintain the ideal 55% of humidity under the trying conditions of central heating. For a warm air heater, a water pan used in connection with the furnace will send the vaporized air into the rooms through the heating registers.

Woodwork finishes

The finish not only contributes to the beauty of woodwork, but protects it against wear and deterioration. So the care of any wood—whether trim or furniture—resolves itself into an understanding of which of the finishes (varnish, wax, oil, paint or enamel) has been used to penetrate and seal the pores. The definite dressing which combines best with each of these guardian compounds replaces the life-giving filler as it is absorbed by the wood cells or dried out under excessive heat.

The slippery surface of a varnished finish needs little after-treatment to keep it in good condition. The unfinished timbering of oak or walnut—sometimes abused with acid or sandblasting to give a primitive rough effect—is usually finished with transparent varnish, rubbed down with pumice or rottenstone so that no surface trace remains, though the pores of the wood are protected from destroying fungi and moisture by the undercoats of stain, shellac and filler which have been applied. A soft cloth of silk or lintless cotton, with a paint brush to penetrate carved surfaces, will keep these satisfactory and attractive finishes in good condition—a real recommendation in this servantless age, when we do our own work.

For varnished paneling

The more formal varnished surface may be lightly waxed to give the rich, yet subdued patina which this classic substance alone can impart, even though the sealing glaze of varnish prevents the wood itself from benefiting from the treatment. A small piece of paste wax, folded into a flannel pad, is a convenient means of rubbing in the wax. After polishing with a clean flannel cloth wrapped around a hard block will result in a surface sheen of indescribable loveliness. A famous purveyor of rare old English furniture now offers the cream he uses on

his own fine pieces, to bring out the characteristic rich luster of waxed paneling with a minimum of rubbing and with no sticky aftermath.

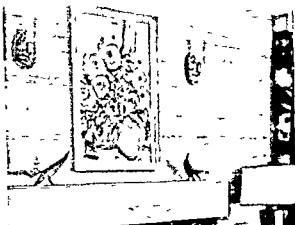
The handsome hard woods, especially those of open grain like oak or chestnut, show their markings in all their rich beauty if an oil finish is used at the start. Continued treatment with equal parts of raw linseed oil and turpentine, thoroughly mixed and rubbed into the wood with a saturated pad whenever it has a dry, thirsty appearance, will result in a surface which will withstand the hardest usage.

On light-colored, close-grained woods, the lighter lemon or cedar oils will achieve the same results without darkening the wood. After thorough rubbing, first across the grain to penetrate, then with it for polish, a clean cotton or linen cloth should remove every trace of surface oil and make a satisfactory job. This can be done once or twice a year.

A clean surface

The usual errors in treating fine woodwork lie in applying the wax or oil unevenly or too generously, leaving a streaky appearance, or in treating a surface not scrupulously clean. At the end of the Winter season, a thin sticky film may have accumulated which either oil or wax will transform into a gummy substance difficult to remove. The floor mop, too, may leave unsightly marks upon the baseboard. Radical cleaning is necessary in such cases and the simple formula of a well known home-making authority will restore the surface to immaculate cleanliness, though the polish must be re applied after the cleansing bath. For the washing, add three tablespoons of boiled linseed oil and a tablespoon of turpentine to each quart of boiling water. If during the process either the liquid or the cleaning or drying cloths become soiled they should be discarded. And needless to say only a small amount of surface should be washed at a time so that it may be dried quickly. Gasoline is also a satisfactory means of cleaning waxed woodwork, though it should not be used too generously or near an open fire. Wiping down an oiled or waxed finish with a damp cloth usually leaves a cloudy effect.

"Cleaning the paint" is a time honored institution, but the advent of the modern enamels and lacquers, which respond so readily to simple treatment with mild soap and warm water, have greatly facilitated this part of house-cleaning routine. If the woodwork is very greasy, a few drops of ammonia in the washing water will still further speed up the process. The painted surface must always be wiped thoroughly dry with soft clean cloths. A light application of linseed or furniture oil, evenly distributed on a clean duster, will freshen the "skin" of non enamel paints and prevent a crackled effect due to heat.



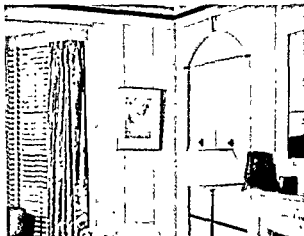
Pine paneling laid horizontally gives a spacious and sturdy effect especially when wide boards and shallow beading are used. Its simple lines are at home with both Modern and traditional decoration.



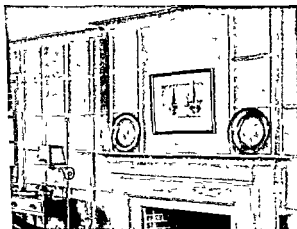
Knotty white pine, in its natural light color, is one of the most popular woods for solid paneling. Here the joints are marked by a traditional type of beading. Van Pelt & Lind were the architects.



To preserve the wood and bring out its full richness of grain, an oil finish is very satisfactory. The mellow rose brown color of redwood, which is used here, will respond particularly well to such treatment.



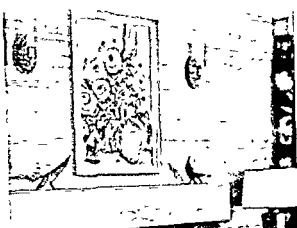
Light pine boards, with simple V joints, gain sophistication from ebonyed trim and provide a foil for colored chintz curtains in bay window. White & Weber were the architects. A. D. Kelly, decorator.



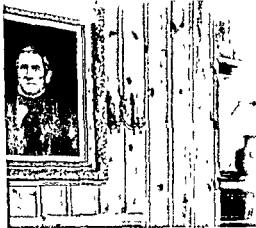
Plywood and thin wood veneer (applied like wallpaper) are often used to simulate solid wood paneling. Here a traditional English effect is economically achieved together with the skillful use of battens.



Douglas fir in wide, vertical grain boards has been used by modern architects to obtain new and spacious effects. These walls were stained a pleasing light cinnamon color. Gardner Dailey was the architect.



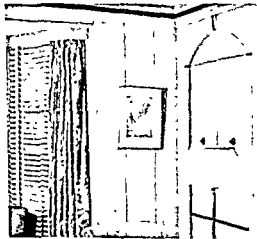
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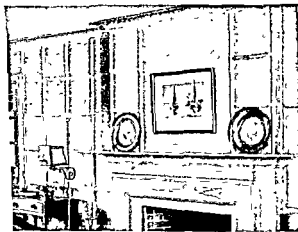
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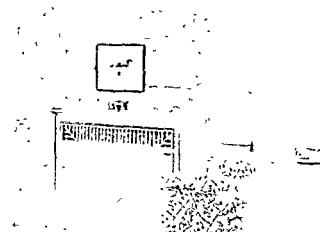
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Light pine boards, with simple V joints, gain sophisticated effect with ebonized trim and provide a foil for colored chintz curtains. In this window, White & Weber were the architects; A. D. Kelly, designer



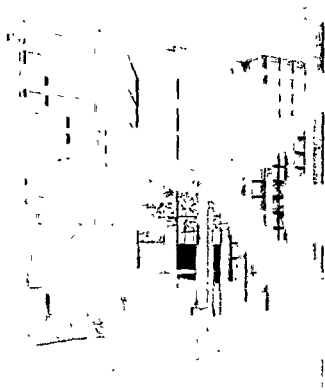
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Wooden and glass walls

On these two pages are shown methods of using these materials in both decorative and structural ways so that their efficiency contributes to the beauty of a room



Glass brick Above is shown a landing entrance from a rear terrace in which structural glass brick frames the doors. A delightful and decorative treatment of the walls, this provides an abundance of softly diffused light. Note the use of curved brick at the corners and the contrast of the lines of brick glass and the narrow steel frames of the doors

Japanese Although rather flimsy in construction the usual Japanese house still has many features that appeal to the contemporary designer. Not the least of these is the way the house is divided into rooms or thrown into one by sliding paper panels. Harwell Harris, architect, used sliding panels of clear and frosted glass to make this interior in a modern American home



Allover carpeting makes a foundation for a paneled room

AS WILL be learned later on, when we come to furnishing the library, the deadening of sound underfoot can be accomplished by allover carpeting. Moreover, this gives a solid foundation to any type of room.

In this, the New York apartment of Mrs. J. Cheever Cowdin, who with Virginia Conner did the decorations, a beige carpet supplies the base for the pine paneled walls. Their tone is repeated in the corduroy that covers the chairs each side the fireplace. In fact, soft beige, off-white (as used on the ceiling here) and clear blues are subtly blended throughout this

apartment. It is also characterized by being compact yet uncrowded, elegant with no suggestion of clutter.

Other evidences of the Eighteenth Century, from which the paneling comes, are found in the horse portrait and flanking crystal candle fixtures, the fire basket and brass fenders and the chair-side double-deck tables.

Crystal figures form the lamp bases for plain silk shades. These correspond in general feeling with the architectural character of the paneling—especially that covering the chimney-breast—and the bold moldings of the marble fireplace surround.

The care of rugs and carpets

How to lengthen their life by dependable cleaning methods at home and outside—
the problem of obliterating stains—battling moths

ALL carpets and rugs should be cleaned with a good vacuum cleaner at least twice a week. The mouth of the cleaner should not rest on the carpet but should be raised slightly above the pile. The mechanical sweeper should be pressed down slightly and moved slowly for best results. It is also necessary to use a good carpet sweeper at intervals, particularly on the dining room rug after meals. Never use a straw broom, for this method of sweeping is very apt to tear out a certain amount of the face of the yarn besides spreading dust and dirt all over walls and furniture, only to re-settle on the rug or carpet.

Outside cleaning

There are two different types of housekeepers as far as the outside cleaning of carpets and rugs is concerned: one leans heavily on the side of purity and has rugs and carpets cleaned every year whether they need it or not; the other pays no attention to the fact that floor coverings need some care occasionally. Needless to say, too much handling and the wrong methods of cleaning do not improve the life and wearing qualities of rugs and carpets. Rugs and carpets in an average home need only to be cleaned once in every two or three years, depending upon the size of the family, the location of the house and the particular amount of usage they receive.

Whether a carpet or rug shall receive a good dust cleaning, a soap and water wash, or a thorough scouring with warm naphtha depends upon the condition of the article under consideration. On this matter a specialist should be consulted, as a fine silk rug certainly should not be cleaned in the same manner as an inferior grade, soiled and grease-stained rug.

Shrinkage

Scouring a carpet that covers a floor entirely is not recommended because the carpet is almost sure to shrink to such an extent that it cannot be used again in the same way. This is particularly true of seamless chenille and broadloom carpets. Rugs will also shrink but as they are merely laid on the floor and not required to fit a certain space absolutely, this is not such a serious matter. Shrinkage, however, is serious where a rug has been laid with sockets and pins, for the old holes in the floor are bound to show to disadvantage. While every method of cleaning will shrink your rugs and carpets more or less, the safest way to reduce the shrinking to a minimum is to have them cleaned by the warm naphtha vacuum process. There are certain naphtha cleaners who give a written guarantee to the effect that they will clean your floor cover-

ings, depending upon the quality and condition, without shrinking them. Of course, no carpets will shrink if they are only dust cleaned by a machine that beats the carpet with leather straps as it comes through a roller. This method, however, is not to be recommended where carpets are thoroughly soiled from long and hard use.

A soap and water wash (pure soap only should be used) is recommended on all grades of carpet not too badly soiled. This does not mean the shampoo method—scrubbing a carpet or rug right on the floor—for this treatment is not only detrimental to the wearing quality but does not actually remove the dirt. It also leaves dampness to weaken and warp and creates mold beneath the rug. There is only one way to have carpets or rugs thoroughly cleaned if they are badly soiled and that is by the warm naphtha vacuum process mentioned above. This method cleans the back of the rug as well as the face.

Removing stains

Ink stains are usually divided into four different kinds, and while it is a somewhat difficult task, they may be removed by a special chemical process provided the kind of ink spilled is identified. The reason for this is that in order to be efficient the eradicating chemical used must have a definite reaction upon the chemicals used in the manufacture of that particular ink. Animal stains cannot be entirely removed but can be given a treatment which will almost obliterate them.

Battling moths

In the Spring, special attention must be given rugs and carpets to prevent the dreaded moth from ruining them. Moths will lay their eggs in any part of a rug or carpet, but they particularly like the portions that are not used very much, being especially fond of dark corners. After their eggs are hatched, the moth worms feed on the nap of the carpet until they become moths. Spraying with a good moth preventive is recommended at regular intervals during the warm weather. Air and sunshine are also enemies of the house moth. If you have fine rugs or very soiled carpets and intend to close the house for the Summer months, first send them out to be cleaned, then pack them in camphor before storing. Where carpets cover the room entirely, and rugs are not very soiled, leave them on the floor and give them a thorough vacuum cleaning. Then cover them entirely with a good artificial or pure gum camphor powder (not balls or squares) spreading the powder one-eighth to one-quarter of an inch thick.



Beauty in waxed pine flooring

Since the carved mantel and china cupboards in this Washington dining room are waxed pine, the floor is of the same wood similarly treated. Walls are peacock green and the white ceiling has a Classic plaster border. Home of Victor H. Sutro

The care of floors

Practical hints on floor protection and maintenance of its beauty—waxing—changing finishes—spatter-dash for Colonial homes

THE best floor is not always the finest but the best kept. And the secret of having really attractive floors is the same as having an attractive table. It requires a certain amount of care given at regular intervals.

Almost any sort of floor is improved by a regular monthly waxing. Areas that bear the brunt of floor traffic should be coated more frequently, to maintain an even surface.

An armor of wax

If you are fortunate enough to have a fine floor, you have little to worry about except to keep this protective armor of wax intact. Sweep it with a soft hair broom or a regular broom encased in a soft cloth. Wipe floor once a week with cold water and dry immediately. The mop or soft brush used to clean the floor should be entirely free from oil since oil has a tendency to soften the wax.

If you have moved into a house or an apartment where the floor has been allowed to get into bad condition, you can work wonders on it by following the method described below.

Before beginning, wash the floor thoroughly with soap and water, rinse and dry completely. Any traces of old wax should be removed with turpentine or a dry powder type of floor cleaner mixed with water and applied hot, which is available at any paint store. Don't allow the water to remain on the floor any longer than necessary as it is apt to raise the grain.

If the old floor has been shellacked, worn spots may be touched up without refinishing the entire floor. But if it has been varnished, you should touch up the worn spots and then recoat the entire floor. If when the varnish is dry the finish has too high a polish, you can subdue it by rubbing it with oil and powdered pumice. Pumice and water will dull it even more.

Changing from paint to stain

To change the finish of a floor from a paint to a stain first remove old paint coating with a paint remover. You apply this according to directions on the can and scrape away the softened finish. When the surface is clean, wash the wood thoroughly with a cloth soaked in turpentine to take off any wax left by the remover. Next apply the stain according to directions on the can and finish when dry with shellac.

Brighten old floors

Sometimes an old floor can be helped and made really gay with paint in various colors to harmonize with your decoration. Often a floor badly stained or marred looks lovely when doctored with paint and brush. We have seen old floors in

which the boards were painted alternating colors—blue and green, black and gray or orange and brown. The effect was not so zebra like as you might fear, when rugs were down.

Spatter-dash is another finish for Colonial interiors which is fun to do. It is a Cape Cod custom done yearly, along with Spring house cleaning.

Thumbtack old newspapers on each wall up to two feet. Lay the ground color. Black, gray, blue, green or violet are all good ground colors to be spatter dashed in white; or a pumpkin-yellow ground spattered in brown may appeal.

After the first ground coat is dry, apply a final one on a section of floor about four feet square. When just "tacky," it is time to begin spattering. Spattering should always be done before the base coat is dry in order that the spatter will amalgamate with the base and not remain on the top to wear off. Applying the finishing coat and spattering obviously must be done in sections. The necessary implements for spattering are a round stick a foot and a half long and a very coarse paint brush or a long handled whisk broom. Dip brush or broom; withdraw, making sure it is not so heavily laden as to drip. Hold stick firmly in one hand about two feet above floor. Tap brush smartly against stick. Move along floor and repeat. A dado can be very easily spattered in the same way.

For concrete floors

A new coating satisfactory for concrete floors is now on the market. It is made from plantation crepe rubber and contains some of the inherent properties of rubber such as alkali, acid and moisture resistance. On the other hand, it is very hard and must be compounded with other ingredients to render it suitable for use in paints. Before the application of this coating as with others, the concrete floor must be scoured free of dirt and grease. A good cleaning fluid is made of soap chip solution, in the proportion of one and one half ounces of soap chips to one gallon of water. Scrub the floor two or three times if necessary to remove all traces of grease and soil, then rinse. When dry the concrete can be painted.

Sometimes trouble occurs in finishing cement floors after wet plaster from a ceiling has been allowed to fall on them by careless workmen. In this manner, white spots are often caused which may not be concealed by a transparent sealer. The plaster should be scraped up immediately and the floor sponged with a mixture of equal parts of muriatic acid and soft water. This should remove any traces of lime. Next, wash the floor with clear water going over the surface thoroughly several times to remove both the acid solution and the lime stains. After the floor is dry the stains should have disappeared, then you can add a transparent sealer.



Some of the exquisite detail that graces the walls of Colonial Williamsburg is shown here in close-up. This is a section from a panel in the

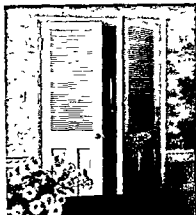
Supper Room, which was added about 1751 to the Governor's Palace, showing the antique Chinese wallpaper and elaborately carved woodwork



In the Classic mode is this interesting black lacquer door set with pewter stars. Note how well the details of pillar cap and cornice are related



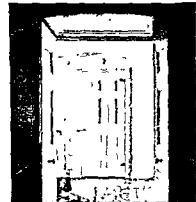
This door and the one at the right are interesting for their architectural character. The fluted and Greek fret moldings give the proper Classic effect



A popular feature in houses down South are "Doors that Breathe". Here is a louvered panel, newly designed for a notable Colonial house



This well-designed shell back corner cabinet and white painted trim are characteristically Colonial in design. They are available out of stock



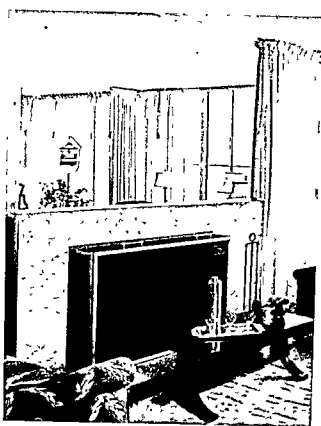
Notice here the interesting variety in the panels that make up the door. The simple hardware on these doors should also be regarded

Woodwork in doors and fireplaces

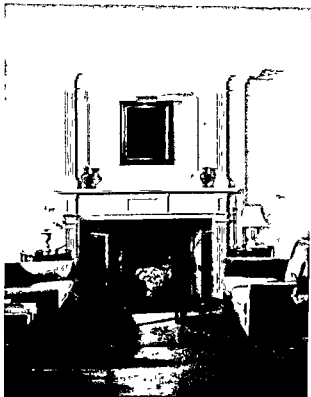
When we come to the choice of interior doors and trim, we should think of them in relation to the proposed decorative scheme of the room, and should try to bring them into the closest possible harmony with design elements and color scheme of the room



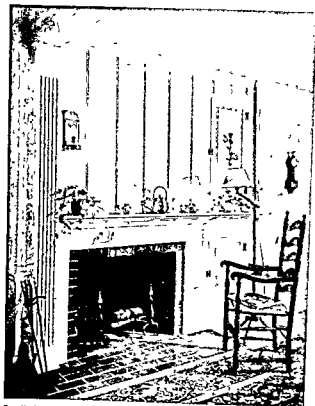
Wood paneling, deep chairs and an open fire are usually the chief ingredients of a comfortable library. As the central interest of the room, this fireplace merits its delicate detail. W. Irvin was the architect.



This simple modern fireplace depends for its richness of effect on mirrored glass and polished stone. The straightforward fire screen is individualized by a brass monogram in the corner. C. Black was the architect.



For a formal Eighteenth Century living room, the fireplace may be developed into an imposing feature by framing the space above it with carefully selected, matching trim. R. E. Stoetzel was the architect.



In all the rooms the design of fireplace and trim should be in complete harmony. Often, as here, the mantel molding will be a modified version of that found on the room cornice. D. J. Abrahams, the architect.



1. A unique mantel and overmantel from the Governor's Palace at Williamsburg, Va. Different colors of paint accent the carved details.



2. A Modern Classic room has this handsome mantelpiece in chaste black and white. A low mirror panel protects the white rug from ashes.



3. A typically Tudor arch shapes this gracefully carved wood mantelpiece in an attractive library. The polished brass andirons are appropriate.



4. Notice that the majority of fireplaces shown here from Williamsburg, Va., make use of marble for decoration. This is a particularly fine one.



5. White cement and wood paneling make an attractively simple fireplace in the old Colonial Market Square Tavern at Williamsburg, Va.



6. Belgian black marble with pewter ornaments accenting a bold Greek fret pattern give unusual beauty to this modern Georgian fireplace.



7. In the various restored rooms at Williamsburg, Va., some of the fireplaces are distinguished by the use of varied and carved moldings.



8. Marble panels set in wood decorate the fireplace in this wood-paneled room, the parlor of the Governor's Palace, at Williamsburg, Va.



9. Old Delft tiles in the true Colonial colors make a cheerful spot of color in this simply designed bedroom fireplace at Williamsburg, Va.

Eighteen fireplaces old and modern

THE FACT that fireplaces continue to occupy such an important place in the scheme of the home is in itself interesting. The remarkable advances made in home heating systems have certainly made the fireplace obsolete as a primary source of heat.



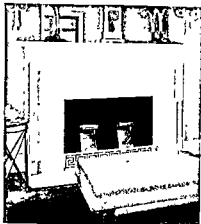
10. Above is a little marble mantel, very French and very feminine, in a Louis XV dressing room in New York. Mrs. Cheever Cowdin, decorator



11. An interesting example of the Florentine type of fireplace used in a house of Meditarranean type. The metal canopy is severely simple



12. Swedish type of corner fireplace built up of brick, tile and plaster. The cast iron fireback is another attractive feature of this arrangement



13. With ceiling high mirror for overmantel a restrained classic motif is carried out in this beautiful fireplace for a Modern Classic room



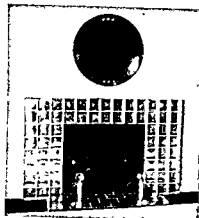
14. Black bakelite and white lacquer make a charming decorative feature of this fireplace setting in a distinctly modern type of living room



15. A sailor's snug harbor is this cast iron fire-back on which a number of sea-faring activities have been amusingly reproduced in relief



16. German silver makes a smartly modern fireplace in which fluted columns and simple and strong contrast with a black bakelite hearth



17. Structural glass brick finds a novel use in this modern fireplace. Flames on the hearth will provide a charming study in bright reflections



18. The picture which serves for overmantel decoration in this modern game room may be lighted from a frosted panel hidden in the mantelpiece

But nothing can quite take the place of a brightly burning fire on the hearth, and nothing can supplant the decorative note or focal point for decoration, afforded by a well designed fireplace and mantel. We have seen rooms in which the fireplace appeared

to have been built without sufficient thought for design. It is almost impossible for a room to rise above this defect, no matter how charmingly it is furnished. It is best to consider the fireplace an integral part of a room's decoration and furnishings



Mirrors for added color, glitter and seeming size

DECORATORS would be lost without mirrors to aid and abet their schemes—to make a room larger, broader, more spacious, more luxurious. For not only do mirrors serve their utilitarian purpose of reflecting an image, but they also help architecturally. Now, since we have learned to live gracefully in small houses and small rooms, do they play their part in a well considered interior.

We have only to remember some of the salons in the French châteaux to realize how much spaciousness is given them by their many mirrors—salons whose floor plans are not of great dimensions—yet seemingly we stand in huge, vast rooms, resplendent with reflections on every side.

Living and dining rooms on whose walls once hung portraits and pictures of more or less mediocre interest now have several mirrors. And if we are of an investigating mind, we may learn that the pictures themselves have been removed, mirrors replacing them in their frames. Substitute mirrors, and you have

at once accomplished two objects: eliminated something ugly and refurbished with something decorative.

Old-fashioned frames with the painted decoration on the mirror itself have always played quite a part in our Colonial interiors and they have a strong decorative value in a period room of early mahogany. Generally the real old mirrors have a smoky glass which, to those who make a fetish of the antique, is an added allurements. Mirrors of the Chinese lacquered type require a refined background. They are apt to be used too promiscuously, in interiors unsuited to them. Exquisite in themselves, both in feeling and decoration, they add to a room a refining touch, a subtle note of color.

More and more are mirrors being used as wall coverings for great and small areas of a room. In this case no frame is used, the mirror being held in place by almost invisible buttons. Or if a frame is used, it is either a plain strip of aluminum or a strip of contrasting color of mirror.

WHEREAS this is practically a period use of mirrors, the treatment of the fireplace and chimney breast (right) is strictly in the Modern taste. And so, one might suggest, are the mirrored shutters used each side of the broad curtained window (below), even though the furniture is traditional in design.

For a time mirrored furniture has enjoyed popularity. One does not need more than a solitary piece, or two at most, to add glitter to a room. In small rooms even a mirrored top coffee table might prove enough. For it should be remembered that one can overdo even mirrors.

On the two pages that follow are found other examples of the effective use of mirrors as wall coverings—plain mirrors and old mirrors especially decorative in design, hung as one would hang pictures. In each instance the furniture is traditional whereas the handling of the mirror is Modern. The result? More light and color and more apparent size to the rooms.

An example of a colored and painted mirror effectively used is found (see opposite) in the Santa Monica home of Kay Francis. The dining room walls are covered with gray antiqued sheets of gunmetal mirror with an ivy design painted on the back. At the ceiling is a gray linen fringed canopy. This gray is found again in the pink and gray of the chairs. The room was decorated by Tom Douglas, Levine & Frederick were the architects of the house.



Mirrored fireplace A sheet of mirror to cover the chimney breast, a mirrored fireplace with glass molding and edges trimmed with satin finished aluminum make a glittering feature in this New York bedroom. Louis XVI bisque figures add their contrast on the mantel and the two large pieces of uncut crystal form interesting accents. Robert de Veyrac was the decorator.



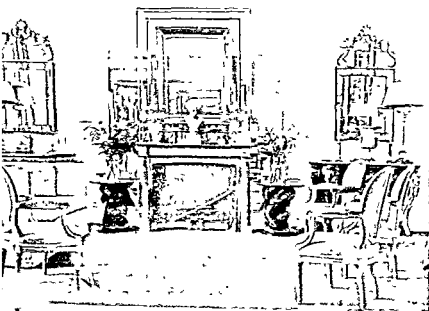
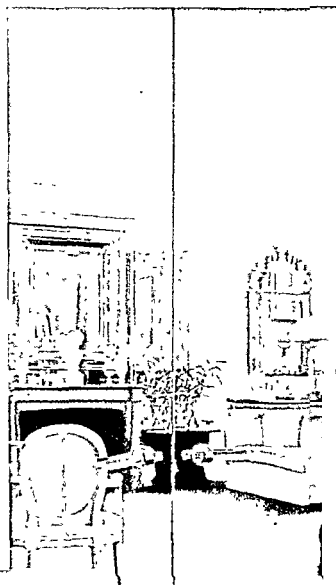
Mirrored shutters As a variation from the usual placing of mirrors, consider these mirrored shutters placed each side a window to give it importance and, incidentally, to form a sparkling background for the sea green upholstered sofa, the crystal lamps and traditional chairs. Sufficient reflection is afforded to make the room appear larger. Virginia Conner, the decorator.

As we have seen on the two previous pages, the best way to add sparkle and space to a room is by an ingenious use of mirrors. This is especially valuable in a long narrow room where mirrors are run along one wall. Rarely has this been done with more thrilling effect than in the formal New York music room illustrated on these pages. They sparkle over the mantel in balanced groups on either side of the fireplace, and against a long stretch of shimmering glass covering one entire wall. The mirrors are all early Nineteenth Century, both English and French.

Apart from catching and redirecting precious sunlight in a darkish room, bits of mirror can also be used to add glitter where it is least expected. Mirrored valances, both plain and etched, will serve this purpose. This should be used above curtains of plain fabric, with a highly patterned curtain material they would detract from the design.

Still another function is to reflect the rear of a choice piece of small sculpture or a flower arrangement. For this purpose, hang a mirror immediately behind a table. On the other page this use is shown, reflecting the flowers and lamp bases.

And where, you may ask, did we first learn the decorative use of mirrors? The Chinese were there first, apparently, with the cultural countries of Europe following. The taste came in with Oriental trade to Venice and each country in turn found its own mirror expressions—France, England, Holland, Spain and eventually Colonial America.



White and taupe, gold a



black—with glittering mirrors

The color scheme is off whites and taupe, with black and gold accents. Walls are painted gray white and the carpet is taupe color. Curtains are of white damask and this material is used to cover the white oval back Louis XVI chairs in the fireplace group. The slipcover on the sofa is of a gray white, hand woven fabric. Against the mirrored wall is a Chippendale table flanked by black and gold Regency chairs with tailored gray-white cushions. By William Odum



A skillful lighting scheme as modern as the room itself

The rôle of lighting in decoration

How to measure the amount of light in your various rooms and adjust it—lighting to create atmosphere, composition and comfort

As significant as modern furnishings, glass walls and colorful hangings in the home of today is the utilitarian and decorative value of good lighting. For not even the best interiors can be fully appreciated until planned lighting gives true values to the work of the decorator and architect; nor can complete comfort be experienced until lighting is adequate and flexible enough to fill the wide range of living requirements.

Fortunately new discoveries of the relationship of light to sight and the decorative possibilities of home illumination have made modern lighting as simple to understand as it is easy to install. Lighting is not a casual matter of "scattering lamps around the home with one or two powerful bulbs "to read by". And artificial light strains the eyes only if the amount of light and the way in which that light is distributed are contrary to certain simple rules.

The amount of light in each room may seem sufficient until used over a period of time or for special tasks. The most accurate method of checking the amount of light at each desk, chair, or sofa is to avail yourself of a free service offered by most lighting companies throughout the country. In response to your phone call a trained employee or lighting designer will be sent to your home with a light meter. She will give you the number of footcandles (a term used to measure light—actually the amount of light a candle casts on a surface a foot away) in each room and under each lamp. By comparing her findings with the following table based on the recommendations of the Illuminating Engineering Society, you will know the weaknesses in your present lighting system.

	Footcandles		Footcandles
Reading, fine type, prolonged	20-50	Bedroom, general	2-5
ordinary	10-20	bedlight	10-20
Sewing, fine on dark goods	100 or more	dresser, dressing table	
average, prolonged	50-100	mirrors	10-30
light goods, prolonged	20-50	Sewing machine	20-30
light goods, ordinary	10-20	Bathroom, mirror	10-30
Writing	10-20	Children's playroom	
Card Playing	5-10	general	5-10
Children's study table	20-50	local	10-20
Dining room (unless used for reading, etc.)	5 or less	Stairways, Landings	2-5
Kitchen, general	5-10	Workbench	10-30
local at work counters	10-20	Ironing board, Ironing machine	10-20

You will notice in the above table a wide range of intensities which have been found ideal for their various purposes.

This is sufficient proof that the same lamp cannot be used for all kinds of reading, writing, sewing, etc., unless that lamp has extra candle power which may be turned on for producing higher amounts of light and unless the light it gives is supplemented by general lighting in the room.

And now that the amount of necessary light has been determined, it would be well to total that quantity and see whether you have sufficient wiring to carry in the electricity you will need. It is important to consider well that early wiring systems were installed to provide light only. The advent of portable lighting fixtures made additional outlets a necessity—and increased the load on the system. At that time, a system was usually considered "adequate" if there were enough outlets.

Our ever expanding use of electricity has now brought a host of other appliances and devices, all served, in many cases, by the same overworked wiring system. As a consequence, the demand often exceeds the available supply of power, lights flicker or give poor illumination; circuits are overloaded, and a "blown fuse" is the system's final protest.

Today our word "adequacy" has come to mean not merely sufficient outlets, but a sufficient supply of power to each circuit and the proper design of circuits so that no one is overloaded. The size of wires is now recognized as of first importance, just as the size of a pipe is important in assuring an adequate water supply. If you are building, or remodeling, do not neglect to insure your home a modern, well designed and adequate wiring system. It is a fundamental requirement for good lighting, for convenience and for economy.

The way in which the light is distributed is the other factor necessary for your comfort. Research tests have established the fact that harsh contrasts are harmful and distracting. It has been found that a ratio of 10 to 1 is the minimum for eye comfort. Thus if 20 footcandles are provided at the work level by a desk lamp, there should be 2, or better still, 1 foot candle of light in the surrounding area of the room. This general lighting is afforded by light reflected from the walls or ceiling or from some special reflector which serves the same purpose. From this general illumination which is either indirect or semi indirect, pleasing decorative effects are obtained. The use and arrangement of these fixtures vary in the same degree as the proportion and style of each individual room. Some of the more common forms are noted here.

In your interests the lighting designer studies the domestic problem according to three subdivisions: atmosphere, composition and comfort. All three are important to you after dark. Taking advantage of expert findings involves no extra cost if you are building a new house, nor is it as expensive as you might think if you want to light-condition an existing house.

Lighting changes rooms The way in which a skillfully lighted scheme can subtly develop the character of a room is amply demonstrated in the photograph on the opposite page. There are no blinding or distorting spots of light but the whole room is unified by a softly diffused glow of light that is easy on the eyes and makes living in such a room easier because there is no eye strain.

HERE are some observations enumerated by a lighting designer relative to the atmosphere of a room as affected by artificial light: (1) pure emotional appeal is influenced by the general amount of light; (2) warm colors are cheerful and exciting while cool ones are restful and formal; (3) flat lighting is sedative (a balance between great and slight contrast is pleasant, while sharp contrasts are exciting and restless); (4) slow and subtle changes in lighting are attractive while sharp ones are distracting and unpleasant. The common fault of excessive concentration of light often produces a greater contrast than anything which occurs in nature except that of brilliant sun or its reflection on water. When you see trees against a bright sky the contrast value may be only about 3 or 10 to 1. Yet in a room with exposed lamps the contrast may exceed 3,000 to 1.

Another important consideration of the lighting designer is that of composition. Up to now you may have thought of any room as being composed of walls, floor, ceiling and the furnishings. Actually what you see in looking at any combination of these is a pattern made possible and made variable because of light. Too often there is no particular thought given to this most important and useful factor. To illustrate: you select wall or furniture materials by daylight; you choose the ceiling color and texture with certain harmonies in mind. But in each case you view the material or color as though daylight were to fall directly upon it. Granted that you have made allowances (which few persons ever do) for subdued light changing the daytime effect you desire, what provisions do you make for artificial lighting? If the room suits you by natural light, with the light coming in directly from the windows and not depending upon reflecting from ceiling or walls, what can be done to make it effective at night?

IF you are in doubt as to the importance which is due the composition of lighting, pause to consider when the rooms of a house are used by more than one or two people. Very few living rooms are used in the daytime except on weekends, holidays and a few special occasions. Yet the entire family is prone to use such a room almost every evening of the year. In most households the dining room is the scene of a hasty gulp or two at breakfast time, luncheon finds a lonely board, but in the evening at dinner time under artificial light the family has its daily reunion under relatively leisurely circumstances. A bedroom is scarcely noticed during the morning rush, but at night the occupant has time to enjoy the room.

The first step, then, is to plan not for daylight alone, but for the effect under artificial light as well. In this connection regard the ceiling with special consideration. In the daytime the natural light coming in illuminates the furnishings and walls first so that the ceiling could be white, yellow or blue without any great difference in the lighting results. But artificial indirect light would strike the ceiling first as the chief reflecting surface. Therefore, not only the ceiling color but the texture as well is important because a smooth, mat surface will be a better reflector than a rough one.

There are some fundamental observations made by lighting experts on the effect of colored light, using daylight as the

standard for white light. One is that the color of any pigment is true only under white light. In other words, the slight yellow cast of the light from the standard bulbs should be taken into account. Realize, too, that the color of any light will seem to be brighter when it falls on a surface having the same color, and duller when falling on a complementary color. To illustrate: amber light illuminating a blue wall will change the color to a poor gray. For further examples, see page 77.

The lighting expert has long known how to aid the theatrical producer in selecting certain objects or areas for either emphasis or suppression. The same can be done for any room. A room can be treated with artificial light in much the same way as a painter treats a canvas, except that in a room there should be no sudden, sharp contrasts, for these emanate only from brilliant light sources. As pointed out before, the latter cause eye discomfort. Then, too, in studying a room the type of lighting should be chosen which is sympathetic to the purpose of the room. For example, it is obvious that the glitter of a crystal chandelier is appropriate to formal rooms because it is consistent with the brilliance of evening gowns and jewelry, rather than for the room which is used as a quiet, restful retreat.

The third consideration—comfort—is perhaps the most important of all lighting considerations. The first essential is that there be adequate illumination for the particular purpose. You can borrow or buy a light meter which will give you some idea in readings of "footcandles" as to the sufficiency of your present lighting. For stairways, halls and general circulation there should be two footcandles, in rooms used for conversation, dining and restful activities at least 5; and, for reading and precise work, twenty to fifty.

The lighting units of a house may be divided into those useful, and those secondary or decorative. The first group includes hanging fixtures, wall brackets, YES and portable lamps, such as there are in every home. In selecting these the chief points to remember are: ceiling lights should send the light down at such an angle that it will not shine in anyone's eyes; wall brackets should emanate light both up and down, and the fixture when lighted should appear no brighter than the wall; portable lamps should direct some light upward but still more downward, but shades should not be opaque. Indirect lighting should be used to the exclusion of direct lighting only where no reading or precise work will be done.

SECONDARY or decorative lighting has recently flowered into fresh and elastic forms. The chief types are cove lighting—continuous panels near the ceiling; panel lighting—separate panels in various horizontal or vertical positions; and spot lighting—concentrated light, as the name indicates.

Cove lighting, which designates a series of bulbs placed in a reflecting trough, throws an even distribution of light over the ceiling. In all cove lighting it is important to have reflectors or the individual bulbs will make uneven, glaring spots. Sometimes structural or translucent glass so covers the reflector that some light may be deflected or diffused downward. This type of lighting can be invaluable where murals or library shelves are to be illuminated.

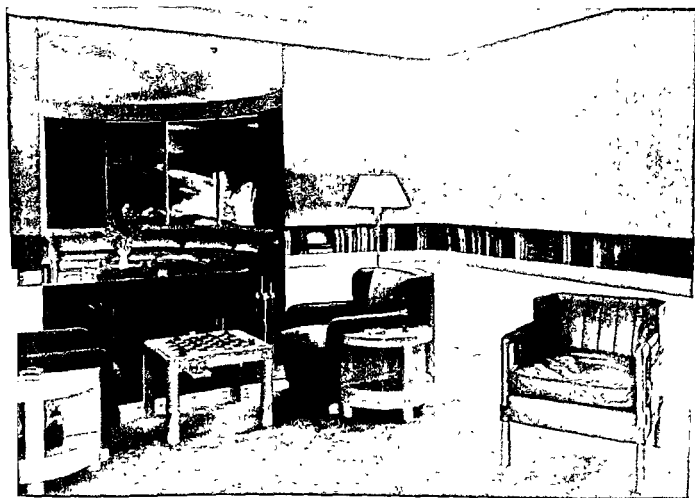
Panel lighting presents a broad source of low luminosity, being glass panels on about the same surface as the wall or ceiling where they are located. The glass in front of the bulbs can be frosted, highly decorated or carved. The possibilities are legion, and offer one of the greatest fields for development. Under this classification should be listed the elongated panels which can effectively be used above a door or window, particularly above an exterior door. There should also be included the glass "ceiling" in a corner cupboard in a dining room, or in a cabinet with bibelots or books. Panel lighting could also be located in the top surface of a cabinet to illuminate an *objet d'art*. Glass bricks offer new opportunities, such as in screening continuous radiation and using some illumination behind the bricks.

Spot lighting has long been used on the stage, and for the last few years for the purpose of lighting pictures. The so-called "picture spot light" designates an objective lens like that used for showing lantern slides, and permits the light to

be limited to an absolute edge of a picture, a dining room table or a bridge table, etc. Another form of spot lighting employs lens units which direct the light into the useful zone, and has the advantage of having soft edges of light. This can be built into a room by being recessed in the ceiling or even the wall. The light can be controlled so as to be of any desired intensity and, what is more, of any desired shape (square, oval etc.). The spot light directed to a crystal chandelier can make it sparkle much more brilliantly than if it were itself lighted.

When a new house is being planned, it is a simple matter also to plan the installation of any of these lighting units—and in the existing house, the problem of providing light that will make rooms cheerful, restful and comfortable at the end of day is not an involved one.

On the two following pages you will find the principles of modern lighting applied to an entire house, inside and out. Such a successful and complete job is the result of consulting a lighting engineer before the building was begun.



Properly placed lamps equipped with adequate bulbs and reflectors provide light for an immediate locality in a room and its attendant

reading and games and also give the room a warm and hospitable glow. Note how walls and ceiling reflect light when tinted proper colors

Lighting the whole house

AL too often the planning of effective lighting for the new home is not begun until the house is almost finished. It is the better part of wisdom and certainly it is easier on the pocketbook if this is planned ahead for each room as well as the exterior of the house.

The photographs on these two pages were taken in a home in Cleveland, Ohio, and serve as good examples of carefully engineered built-in lighting. The architect, Mr. Charles H. Hunman, and the decorator, Mr. Robert Boone, collaborated with the laboratories of the General Electric Company to work out the pleasantest and most scientific results possible in the lighting of this home.

Important considerations were automatic switches, conveniently located outlets, reflectors, and the decorative possibilities of varied light levels.

Note, throughout, that the built-in units are of ample size—an important point. Such units should always be large enough to provide the required amount of light at the place desired without surface brightness. That is, a large unit of relatively low intensity is usually preferable to one small unit of high intensity. Tests conducted in this home showed that the volume of light at every point met the standards set up by the Illuminating Engineering Society, for which the proper lighting of homes has been a constant study.

1 The entrance hall has a well-lighted coat closet with automatic switch on the door jamb. Note the flush-type ceiling fixture which provides adequate illumination and does not interfere with the swing of the door. Such fixtures must be planned in advance to insure most economical installation.

2 In the bathroom, the units on either side of the mirror utilize the new fluorescent lamps which give a daylight effect without glare. Lumiline lamps are also used here with very satisfactory results. Note the convenient outlet located near the washstand.

3 The dressing alcove is illuminated entirely by means of the ceiling unit. This unit has a low surface brightness but is large enough to flood the whole alcove with soft light. The mirror top on the dressing table is valuable as a reflector, directing light upwards towards the face. A convenient outlet is half-concealed at left of table.

4 At the top of the stairs is a double convenience outlet for vacuum cleaner, etc. A tiny lamp, included in this unit, burns constantly to prevent accidental falls at night. Note the convenient position of the outlet serving the little lamp on the console table.

5 The playroom is used for a variety of activities and should be provided with highly adaptable lighting arrangements. When this ping-pong table is not in use, the two 150-watt ceiling lamps can be unplugged and the room illuminated by torcheres, etc.

6 A child's bedroom contains this interesting unit. Light from lumiline lamps is reflected up along the walls and ceiling and also downward for reading. The shelf contains outlets for the radio, electric clock and electric blanket. A unit such as this must be planned before building.

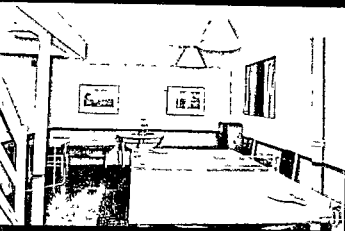
7 In the master bedroom the beds are slightly recessed into the wall, creating space for concealing soffit lighting above the bed heads. Switches convenient to each bed control the 40- and 60-watt lamps. The lamps have adjustable reflectors.

8 The general level of illumination in the living room, as elsewhere in the house, is of sufficient volume and so well distributed that the higher levels of illumination required for reading or writing are not in unpleasant contrast. Incidentally, good lighting contributes much to decoration, showing texture and design to advantage.

9 The entrance is illuminated from a soffit unit above the door which gives an abundance of light yet eliminates the glaring effect of the customary exposed fixtures. Note the illuminated house number—a great convenience for visitors at evening.

10 In the kitchen a large soffit light is used over the sink. The wall cabinets are provided with small tubular lamps which light when a door is opened. Beneath the cabinets is lighting for the counter top. Light is both distributed and concentrated.





Painting Walls and Floors

Key colors and their choice—seasons to paint—new walls and old surfaces—
finishing materials and effects—woodwork and floors

THE safest rule in the selection of colors calls for a dark floor, walls of a lighter hue and a still lighter tint for the ceiling. Color harmony throughout the house should be carefully planned but be careful that adjoining rooms do not vary too suddenly in their treatments, especially if there are wide connecting openings between.

The key color of any room may be selected to make the room look larger or smaller, or because of fixed colors in the woodwork, rugs, draperies or furniture. Next, attention should be paid the exposure, so that the warm colors may be used for rooms having little sunlight and cool colors selected for rooms having much. While warm colors are indispensable in creating cheerfulness it is well to remember, also, that the cool colors help soften a room and make it restful.

When the general color schemes have been determined, the problem of finishes comes to the fore.

Stippling and scumbling

Stippled effects are frequently secured by pounding the final coat on with a special stippling brush. A sponge, cheese cloth, burlap or paper may also be used for this purpose and a variance of patterns is thus produced. Avoid design regularity. An unstudied, irregular effect is the desirable result.

Scumbling differs from stippling in that it takes off paint in places rather than applies it. The wall is first treated with a final coat of paint and, while this is still wet, loosely crumpled newspaper or wads of cloth are rolled down the surface or tapped against it to remove some of the paint. It is well to have the ground coat of a lighter shade than the finish coat in mottled effects of this type.

During the past few years a number of new materials have been introduced which make the problem of textured finishes less difficult. These materials may be applied directly over any ordinary plaster or wall board wall that has been properly prepared, and with them, designs, textures and innumerable color effects may be secured. Just as the stippled and scumbled finishes help in hiding cracks or other imperfections, so do these plastic materials add to the perfection of the surface in an even greater degree. A picturesque room from the English countryside or a room reminiscent of the warm colors and rough textures of the Mediterranean is equally simple to copy with the aid of plastic finishes.

Stencils and glazes

Special paints are used for stenciled decorations, and usually they are of a semi-transparent nature rather than opaque. Care must be exercised in the selection of designs and

in their position. It is well to mark the wall with white chalk to assure proper spacing, removing the chalk after the stencil has been applied.

Glazed finishes are frequently used over textured or pichrombed walls. They give the wall a smooth surface.

Enamels and glossy paints, while not frequently used for ordinary wall decoration, are indispensable for wall surfaces that require frequent washing.

Woodwork and floors are of equal importance with the walls in establishing the character of any decorative theme. What finish the wood shall wear is greatly dependent on the desired ensemble, as well as on the grain and texture of the wood itself. It is well to keep in mind that sharp contrasts of color for trim and walls tend to outline each feature and consequently cut up the room and make it appear smaller.

Spring and Fall are the busiest seasons of the year for painters and decorators. Arrange to have the work done when most convenient for personal comfort and at a season when costs are at the lowest. Progress of work should be carefully planned so that important rooms need not be cut off from other portions of the house. The ideal temperature for painting is between 60 and 70 degrees. Ventilation is important for drying, and in the event artificial measures are necessary, an electric fan will serve the purpose. Paint should always be kept in a warm place before application.

New walls and old

For ordinary purposes, a flat or lusterless paint is preferable. After the wall surfaces have been properly sized and primed, the favored custom is to start in the upper left hand corner of a surface and to apply the paint in vertical strips several feet wide. This system tends to avoid marks where edges join, and to produce a smooth, uniform coating. Up and down strokes of the brush are used.

New walls should be given at least thirty days to dry and all the free lime treated to avoid spots or burns in the paint. Two pounds of zinc sulphate crystals in a gallon of water will produce an ideal solution for treating walls.

Old surfaces will be sandedpapered and cleaned. Holes or cracks will be cut out and filled with plaster of Paris. Grease may be removed with a solution of ammonia or salt soda and water. Old wallpaper is removed by applying hot water and by scraping the surface with a putty knife. The wall must then be smoothed and filled.

A priming coat is necessary to stop suction and absorption. It provides a firm foundation for succeeding coats. A coat of flat wall paint is the most satisfactory primer of plaster and wall board surfaces now being used so frequently.

Light changes color schemes

Most decorating is done by daylight, with the result that a room often changes completely under ordinary artificial light. Also many colors that look bright and rich at night turn muddy and lolorous in the daytime. If your room is to be used mainly in the evening, plan your color scheme under electric light. If it must stand the test of both day and night, then provide lighting that will preserve daylight colors in their purity.

Blue has probably given decorators more headaches than any other color when it comes to lighting. Ordinary artificial blue light turns light blue walls yellowish green, and hyacinth blue walls dusty gray. To keep a blue room really blue, use daylight bulbs which have no yellow in them. This will result, however, in a cold-looking room. Compromise with bulbs tinted pale ivory.

Yellow frequently disappears at night. Yellow is apt to take on a dull tannish aspect or turn even unless enough green is put in the paint to offset this. A strong lemon stays yellow at night than a butter yellow.

Dark wall colors look richer at night—brown, for instance, that may seem a bit cold or grayish in the daytime, appears much warmer and browner under artificial light.

While you will probably have no wish to produce startling, stage-set lighting effects at the flip of a switch, it is well to know how you may modulate or retain fully the tones of your

color schemes. Listed in the following paragraphs are twenty-eight color variations derived from the play of red, yellow, green and blue lights on primary and secondary colors.

RED LIGHT falling on **RED** makes it appear gray; on **ORANGE** makes it appear red to red gray; on **YELLOW** makes it appear red to red gray; on **GREEN** makes it appear brown or gray; on **BLUE** makes it appear black; on **VIOLET** makes it appear red gray; on **BROWN** makes it appear gray brown.

YELLOW LIGHT falling on **RED** makes it appear red; on **ORANGE** makes it appear orange; on **YELLOW** makes it appear yellowish gray; on **GREEN** makes it appear green; on **BLUE** makes it appear yellow-green; on **VIOLET** makes it appear yellow gray; on **BROWN** makes it appear brown.

GREEN LIGHT falling on **RED** makes it appear dark red to black; on **ORANGE** makes it appear dark orange to light brown; on **YELLOW** makes it appear yellow to gray green; on **BLUE** makes it appear gray green to gray; on **VIOLET** makes it appear dark blue to blue black; on **VIOLET** makes it appear blue gray to gray; on **BROWN** makes it appear brown to black.

BLUE LIGHT falling on **RED** makes it appear dark red to black violet; on **ORANGE** makes it appear light orange to red brown; on **YELLOW** makes it appear yellow-orange to yellow-brown; on **GREEN** makes it appear light blue to gray; on **BLUE** makes it appear blue gray; on **VIOLET** makes it appear lavender to gray; on **BROWN** makes it appear red brown to black.

MIXING PAINTS FOR COLOR SCHEMES

Turquoise	White base add ultramarine, yellow and touch of red	Crimson	Pure crimson (a little white for base)
Mauve	White base add crimson, ultramarine and touch of yellow	Carmine	A little white for base, crimson, ultramarine and touch of yellow
Dusty rose	White base add crimson, yellow touch of ultramarine and touch of umber	Magenta	White with crimson and blue
Dusty blue	White base add ultramarine, crimson and touch of umber	Emerald	A little white, ultramarine, yellow, touch of crimson
Dusty green	White base add ultramarine, yellow, touch of crimson, touch of umber	Chartreuse	White with yellow, ultramarine, touch of red
Dusty yellow	White base add yellow, touch of crimson, touch of umber	Ochre gold	White with yellow, touch of crimson, touch of umber
Warm beige	White base add touch of crimson, touch of yellow, touch of umber	Sapphire	Ultramarine with touch of crimson
Cool gray	White base add touches of ultramarine and umber	Venetian red	White with vermillion and touch of yellow and touch of brown
Vermilion	Vermilion with touch of yellow	Touches of red and yellow are used to gray the color and should be used sparingly	

The color scheme

How to arrive at it—handling brilliant patterns and textures—a color chart

THE art of decorating follows a straight narrative technique. And a successful room builds, like a story's plot, to climax and dénouement, while color is at once the Hero and the Scoundrel of the piece. It plays the gay romantic lead—sometimes, if neglected, spoils the plot.

No color is "bad" in itself; only wrong companions can lead it astray. And planning a color scheme is simply a matter of common sense. If you're stuck as to how to begin, remember the clear strong green of the first tropical island you ever saw, as it looked from the boat rail; remember yellow daisies; lime sherbet, a fire engine—but make your own list. Or pore over in your mind's eye stage sets you have liked, book illustrations, prints, travel folders, your favorite clothes. One amateur decorator took her game room's inspiration from a seed catalog; an-

other, from her best loved evening dress and one from a fan. Men like dramatic colorings, intense conflicts, splashy effects—remember the certain success of the red dress at the prom. But for backgrounds you'll find the grayed "cool" tones more soothing to live with—and much more diplomatic at good mixing with others.

In planning a color scheme, the first thing really to consider is your own preference. But, remember, color is really powerful magic. With it you can emphasize, you can minimize. You can slur over defects in structure and quality. You can bring charm and life and personality to four bare walls.

Consider the kind of room. Is it used for long periods at a time, as a living room or your own bedroom or a library? Then you will want the total effect to be restful. Or is it used for short periods like a dining room, a foyer or guest room? In that case you can use more striking and stimulating schemes. The mood of the room is also set by the kind of house you have and whether it is in the country or the city. Town decoration tends to be more mannered and more formal, country more casual; and the use of color expresses this.

Once you've arrived at what you want, the problem arises of how to get it. Backgrounds are important—you live with them a long time—and they're worth a little forethought at the start. As your walls will probably keynote your scheme, it's best to

A GUIDE TO CORRECT IF YOU LIVE IN THE CITY

TYPE		FOR A ROOM USED CONTINUOUSLY	FOR A ROOM USED INFREQUENTLY
sunny rooms	large	Choose soft muted backgrounds in "cool" tones—grayed blues, blue greens, spruce greens—putty, grays. Light shades, to enhance size. Furniture in deeper shades of same colors. Contrasting accents.	You can use deep tones of greens, slate blues, turquoises, bluish plums—with sharper contrasts than in a room which will be used for a longer period at a time.
	small	To make room seem larger—clear pale blues, mauves, greens—floor of darker shades of same—light woods. To underline smallness and coziness—darker shades throughout, more contrasts, contrasting trim.	Clear "high" greens, blues, pinks—set off by white—are effective here. Try black floors, slate blue or slate gray walls—furniture in white, or light bleached woods.
dark rooms	large	Try walls pale café au lait, pale yellow, rose beige, white—combined with warm browns, golds. Accents of vermilion, with strong turquoise blue for contrast.	Deep, warm shades for walls or floors—gold, rose-rust, Pompeian red, wine, for backgrounds with light accents. Or use the same warm dark shades on furniture against lighter backgrounds.
	small	Do entire room in monotone of beige or off white to make it appear larger. Or do walls in pale coral set off by deeper coral floor. Beige covered furniture and light woods.	Do this sort of room up in gay magentas, buttercup yellows, reds, or yellow-chartreuse. Use with black and white. Or underline its darkness with dark walls combined with high contrasts.

select your wallpapers early, tack up large samples (the bigger the better) and live with them a few days before they're actually put on. If your sample is small, bear in mind it will look tones darker *en masse*.

Thing—to remember. Work out your whole scheme before a single bit of paint or paper is applied to walls, floor, or ceiling—before a single fabric's bought. Get samples of everything and scrutinize them endlessly all together. Don't forget that small spaces need continuity, that the rooms you use least—dining room or foyer—can be most dramatic. Consider wisely the example of the Persian miniature painters whose effects often depended on tiny dots of brilliant contrast, unnoticeable save as part of the pleasing whole.

Concentrate on the differences pattern and texture can make in color—and don't overdo here. For example: in a quiet scheme, use few patterns, and dull (not shiny) textures. In a flamboyant scheme, combine stripes with florals or plain. Stripes may range in width from the half-inch pin stripe to the six inch variety; patterns, from the self effacing all over kind that fade into the background to great triple-lifesize blooms. And think of the tremendous differences in character of moirés, satins, spun rayons, chintzes, rough weaves, organdy, felt and leather.

Look to your accessories for the Persian painter's trick of bold accent, but keep a continuity of atmosphere and mate-

rial here as well. Don't try to tell too varied a story; rather repeat and reemphasize one or two themes that are worth the telling. And choose from plaster, tile, crystal, leather, plastics, metal, lusters, wood and even fur.

Consider for pure yumph the use of wallpaper panels, Victorian flower columns or ivy leaves over the mantel, with your other walls plain, stripes for one wall only, one white wall seemingly to extend a tiny room. Don't overlook the possibilities of fringe.

Paint your old dilapidated furniture to match your background wall shade—and watch it double your space. Paint head boards on the wall behind your boxspring and mattress beds, or a swag above that dark little window over the bathtub.

From this moment on keep a decorating scrapbook of color and ideas. And finally, set out with a high heart and a stout will to get an effect—and you will!

Below is a chart with color suggestions for country and town, for large sunny rooms and large gloomy rooms, for small sunny rooms and small rooms without sun; for rooms used constantly and rooms used occasionally. We have tried to make our suggested schemes as definite as possible; but, since any combination of colors may be used many ways, this chart is to be taken just as a stimulant to your imagination, leaving you to make bolder combinations to suit your own problems.

COLOR SCHEMES

IF YOU LIVE IN THE COUNTRY

TYPE		FOR A ROOM USED CONTINUOUSLY	FOR A ROOM USED INFREQUENTLY
sunny rooms	large	Stick to light walls in cream, gray or grayed "dusty" pastel shades. Contrast with gay chintzes, darker floors, dark woods like mahogany, walnut. Deep shades in accessories	Sharp contrasts of blues, pinks, wines, purples, browns, blacks. Use any of these against white or very light tones of the same color. Gay accents in clear colors
	small	Natural pine walls are ideal if it's that sort of house. Offset with soft medium blues, greens, yellows, wines. Or use the same medium bright against white walls	Brilliant colors against natural wood, or against white. Or reverse the formula and use white against bright walls of blue, spruce, turquoise, Kelly green. Black or dark floors
dark rooms	large	Light yellow, beige or dusty rose backgrounds, with deep wine or warm brown. Accents of clear blue, greens; also try vermilion used generously as accent	Brilliant Autumn woodsy tones against beige or white background, soft browns, for this sort of country room. It can be livened by flashes of emerald green and clear yellow
	small	Choose brighter yellow with reds, browns, soft greens, blues. Or white backgrounds with pinks, red, wines. Or use light wood finishes with soft dusty pink or other light pastels	Try a red carpet and white walls, or vice versa. Or yellow and brown against white. Vermilion or coral against yellow. A multi color chintz with white and jewel tones for accent

The whys of color

Foot-proof formulas which make it impossible for you to go wrong on color schemes

On the preceding pages, you have learned the supreme importance of color in the decorative scheme; and you know how to choose suitable colors for different types of rooms.

But that's only the beginning. Suppose, for instance, you want a blue living room. Very charming—but which blue? And, since you wish to combine colors, what shall they be?

You may envy that clever friend who can "choose colors blindfold" and mate in the same room the most unlikely hues with brilliant success. She has a natural color sense, you think, and bemoan your lack of such clairvoyance.

She isn't clairvoyant. Consciously or unconsciously, she is using a scientific system of color coordination which has governed the palette of masters from Velasquez to Cézanne. It's as reliable as a chemical formula and, once understood, has infinite possibilities for "new" and exciting room schemes.

Primary and secondary colors

You learned the first part of the formula in kindergarten—when you saw that red, yellow and blue were the primary colors; and that when mixed together they produced a perfect neutral gray. Three more, or secondary colors, are orange, green and violet. And the secondary colors, mixed again with the primaries, produce six more tertiary colors: red-orange, orange-yellow, yellow-green, green-blue, blue-violet and violet-red.

Now—you can easily see that, if you mix each color equally with its exact opposite across the wheel, you will again produce gray, the common denominator. But the secret of the formula—the spice of the recipe, is to mix with the pure color just a little of the opposite color. The resulting grayed tones, since each has used in its mixing a little of all the others, and since each has the same intensity, are in complete, happy harmony with each other, dark and light shades alike.

If you learn the theory of this wheel, shown opposite, and develop your color schemes in this way, you'll have acquired that "natural color eye" which you so envied and, what's more, you'll know the scientific why's of every combination.

No do's and don'ts

With this knowledge in hand it's as easy to change your color scheme as to change your mind. You choose any color in the world you're fond of and build a decorating scheme around it. While there are no do's and don'ts, there are basic techniques and here we've worked them out for you. Whether you want a washbuckling effect achieved with foot wide stripes or a restful room for jittered nerves, the fundamentals vary very little.

Here are the three primary colors or hues—pure blue, yellow, the bases for all the other colors.

Any two primary colors mixed equally produce three secondary colors—purple, orange and green.

Mixed unequally, they are yellow-orange, red-orange, red-purple, blue-purple, blue-green, yellow-green.

Left hand color wheel: All the hues in their opposition, with contrasting colors directly opposite each other. Note: Primary colors are placed so as to form an imaginary triangle, with yellow at the apex.

Right hand color wheel: Contrasting colors mixed either equally neutralize each other, producing gray. Mixed unequally, they gray each other in various degrees, shading from clear spectral hues to gray.

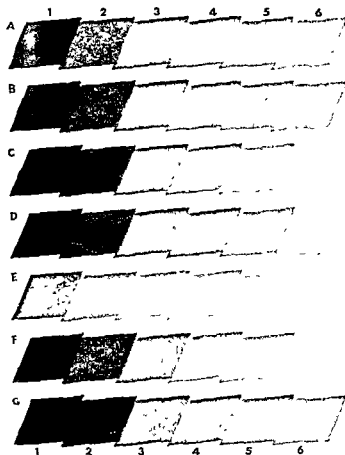
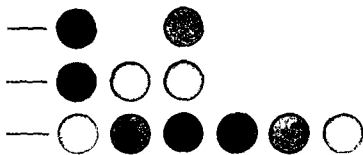
Study the color wheel alone on the right, and you will locate the origin of the seven colors which are charted on the opposite page.

You will see that each (except gray, which is a combination of all) is derived from an intermediary hue: yellow-orange, red-orange, red-purple, blue-purple, blue-green, yellow-green—produced by a mixture of primary and a secondary color. Also you will note that the mixture is in some cases very unequal; thus producing more unusual hues. Each of these hues is grayed equally to the third degree, by mixing it with its opposite directly across the wheel.

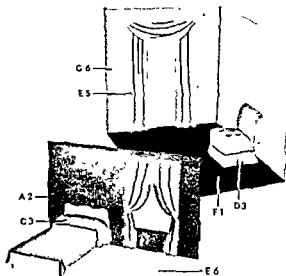
Since each of these colors not only contains its contrasting color but, broken down to its component parts, contains all three of the primary colors in varying combinations, each color in the group harmonizes with every other color. Keeping the same proportions grayness, each color has been grayed into six values ranging from the basic shade to pale pastel.

Opposite, at the far right, rough room sketches show how you can plan color schemes and work out the proportion and area of the hues you may choose.

These soft, grayed shades were in high style in the closing days of the last century and enjoy equal popularity in today's Nineteenth Century revival.

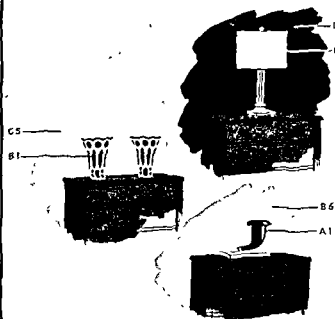


Related colors make rooms harmonious



Here in the abstract are two of the hundreds of ways the color on the chart at the left can be combined effectively. Note both dark and light tones are used for floors and walls, and both contrast and harmony in upholstery and draperies are happily accomplished.

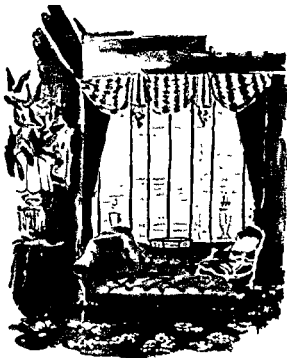
Background color suggests period style



To show how color as a background can set the style and suggest the period, consider how a mahogany commode with brass classic lamp takes on a Regency flavor against a dark green background while the same against blue or pink with roses is real Victorian.

Eight variations in color schemes

Whether used in sharp contrast or in muted
monotone, color establishes the
atmosphere and distinction of a room



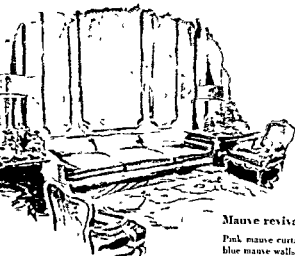
Harlequin colors

Against a background of soft bluish green were assembled a variety of gay colors to make this bedroom a cheery place: a slipper chair in magenta, a chaise longue in pale blue, rose table drapery, butterscotch on the bed and at windows.



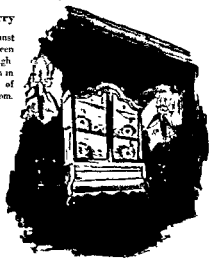
Red and green

Vivid traffic light colors arrest the eye in this New York dining room—vivid red and white figured carpet, red walls, red and candy stripe curtains. Then for the go-ahead, a large comfortable couch in green.



Laurel and Cherry

Cherry red curtains against laurel green walls, green pads on chairs, and high-lighted antique porcelain in the provincial cabinet of a New York dining room.

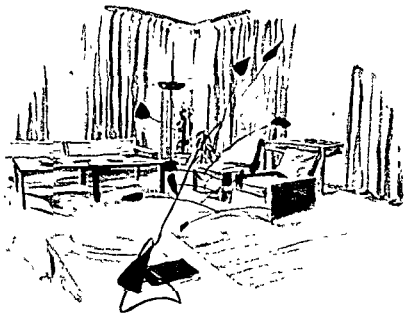


Mauve revival

Pink mauve curtains against blue mauve walls, hydrangea blue lamps, reddish mauve chair seats and soft yellow Aulus-on rug give this drawing room extra distinction.

Sand symphony

In this modern living room, Robt-John Gibbings, decorator, used a muted tone of sand beige linen on most of the chairs, draped the walls in beige and laid down a pale yellow carpet.



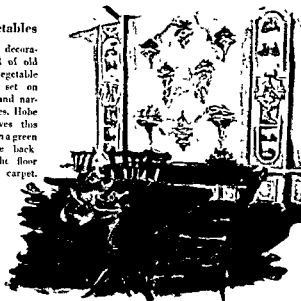
Twin tints

While henna is the dominating color of this New York drawing room, it is relieved by blue accents in most of the upholstery. The carpet is the palest turquoise—a light base for a dark room. George Stacey, decorator



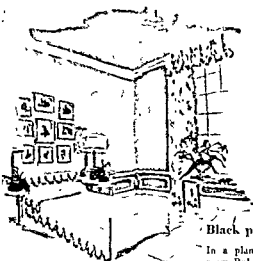
Vegetables

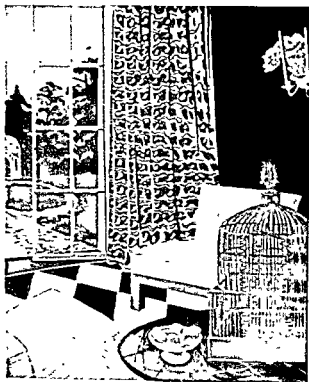
Making a decorative panel of old fruit and vegetable porcelain set on brackets and narrow shelves, Hobe Erwin gives this living room a green and white background, the floor raspberry carpet.



Black punctuation

In a plantation house bedroom, Ruby Ross Wood hangs green, white and black patterned chintz curtains against salad green walls and uses black silhouettes above bed





Green-brown curtains, tan chairs, black walls



Victorian pink and figured blue, and old plum

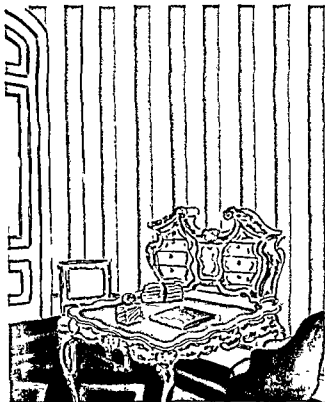


Yellowish curtains, tan walls, brown commode

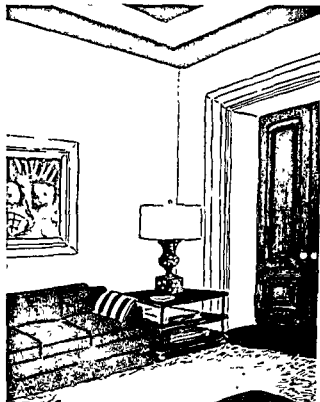


Reds, black, slate and figured white at window

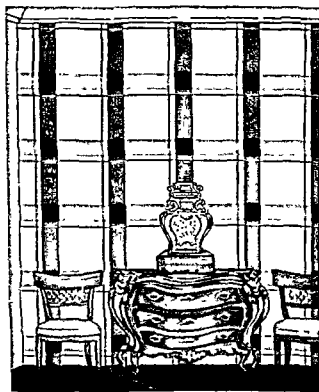
Color harmonies



Paint wall in candy stripes and wood trim pink



Green bands on ceiling with doors to match



Black floor and green pads with painted plaid



Pale blue walls with darker painted diamonds

with fabric and paint



SMALL LIGHTS

Many textures are combined by modernists

Tones of burnt orange and tan in a modern room



White is used for contrast

New materials, new designs, new textures, new planning are among the features of modern decoration, and not the least is the free use of color and the skillful combining of tones and tints. In this room designed by Lester Tichy, the colors are burnt orange, yellow, tan and white, with touches of reds, yellow and blue in the curtains and off white in the rug. Rough whitewashed stone contrasts with natural colored smooth wood on the chimney breast and the shaggy rug. A dark floor gives foundation to the tints and tones of this most unusual room.

Using white in a modern room requires the know how of scale—not too much of it, not too little. Use it for contrast. As is seen in the view above, the white wall is slightly repeated in the white of the fireplace trim. Two of the occasional tables have white tops and one lamp a white base. In this view of another side of the room, low white cabinets and white framed pictures are set against a honey-colored wooden wall. The various colors together with touches of white make it a gay room. It is full of provocative possibilities for both agreement and disagreement!

Antiques and ideas
are combined in a blue
New York apartment

WILLIAM FAULKNER: DECORATION



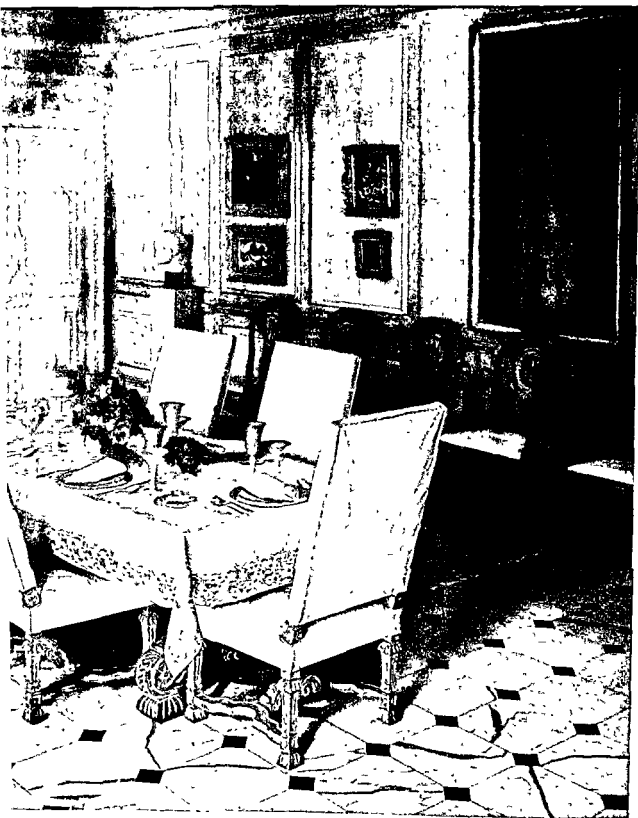
Objets d'art against pale blue



The depth of blue walls is reflected by a wall-size mirror

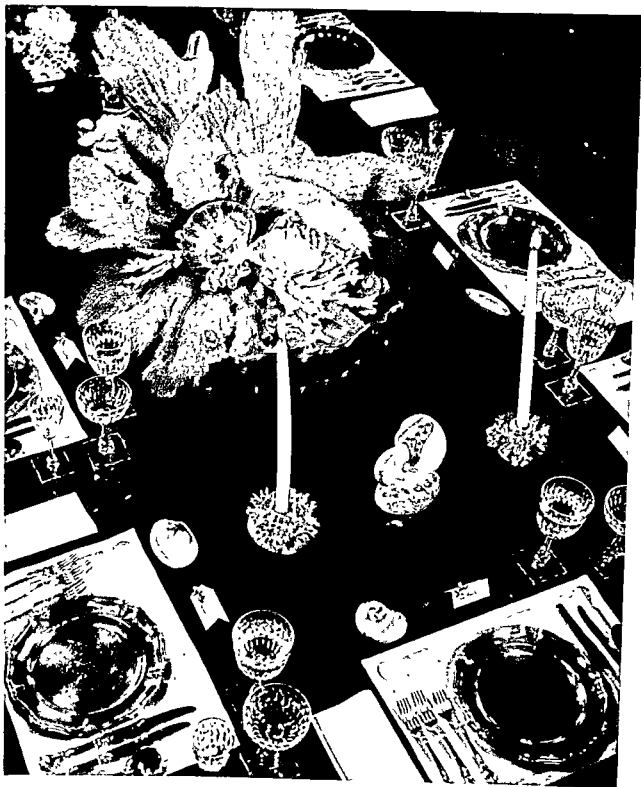


A punctuative red cushion



DAVID C. COE BY

Modern colors and period pieces in a New York dining room



Coral and seashells. Skillfully arranged on a mirror plateau the artistic forms of these sea flowers are as sophisticated as the gleaming mahogany and silver, the sparkling crystal and sheer linen of this formal setting. Since more and more "dried material" is being used in flower arrangements, we can expect to see this also on dinner tables.

Period and Modern mingle in the New York dining room (opposite) of Prince and Princess Gouriell. The Italian Baroque table is set with white leather Louis XIII chairs. Other chairs are pickled wood. On the paneled, bleached walls hang a Mexican Madonna, two small Renoirs, a vegetable still-life by Freda Kahlo, Diego Rivera's wife.

Dried material from seaside and meadow for table decoration

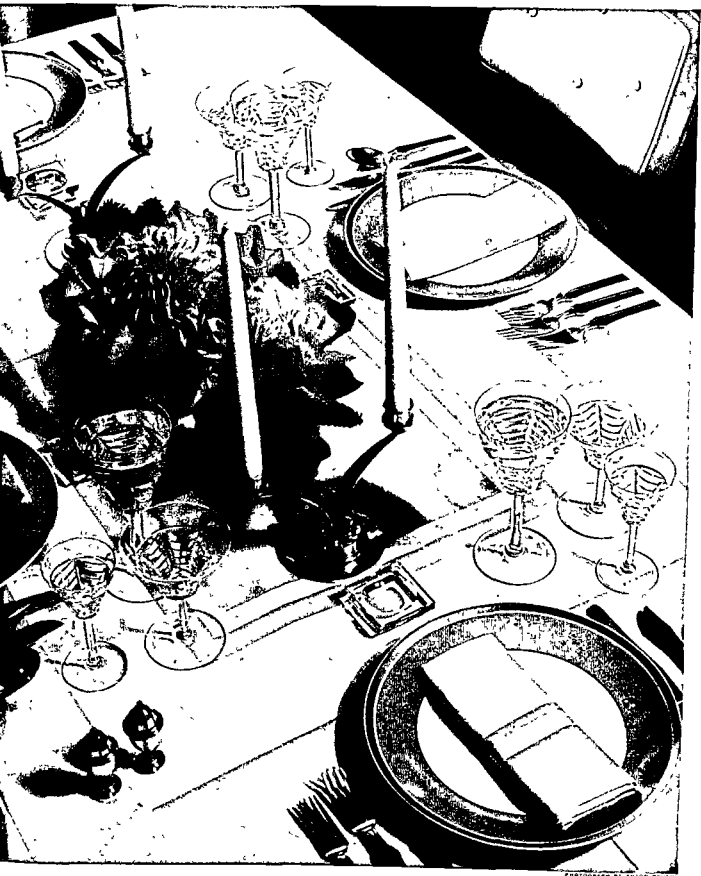


PHOTOGRAPH BY ANTON BRUNEL

Vivacious modern lines for a Summer al fresco supper

For an early supper under a tree before the daylight wanes or a luncheon on the lawn, use a gay cloth such as this succession of broad red and white stripes copied from an awning. Simple china—rustic preferred—and a group of low potted flowers complete this al fresco setting. The menu should give prominence to vegetables and fruits from the garden served with light wine.

The coral borders of the service plates opposite dominate the setting and darker tints of the same shade reappear in the centerpiece of coral dahlias, gladioli and red hot pokers. Chartreuse chairs and a chartreuse damask cloth complete the color scheme. The remaining appointments, crystal stemware and simple silver. Today simplicity is a synonym for elegance in table settings.



PHOTOGRAPH BY ALTON BROWN

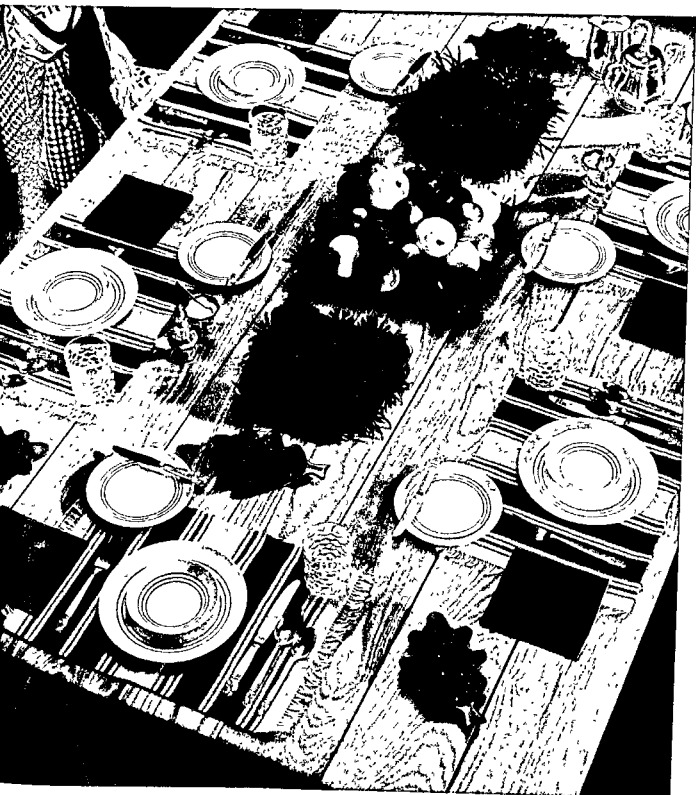
Chartreuse and coral make an exquisite setting for dinner



PHOTOGRAPH BY ANTON BRUNN

A table for the crisp days

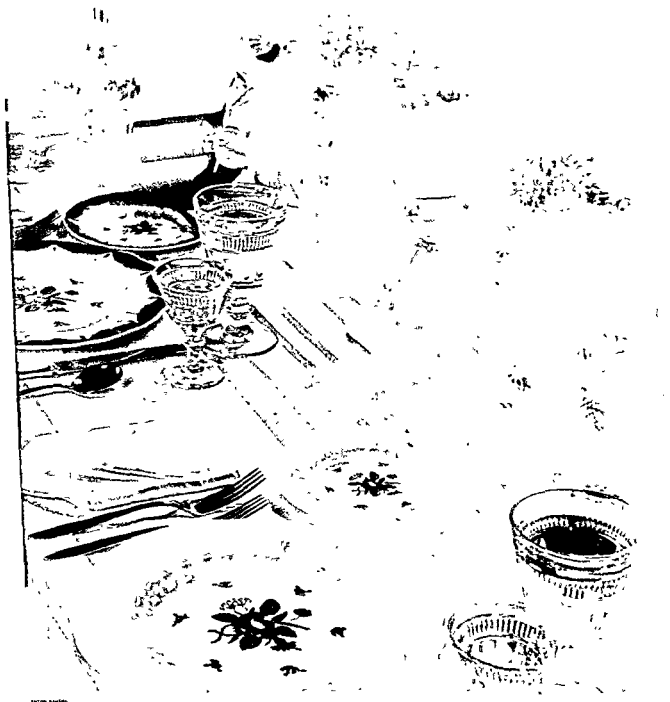
For a festive October dinner paint a plywood tabletop the light warm red of a turning maple leaf. Spread across its colorful surface an organdy cloth, sophisticated with broad bands of delicate eyelet embroidery. Use blue banded plates for contrast and fruit pyramids on silver epergnes for this Fall dinner



PHOTOGRAPH BY ANTON BRUEHL

Breakfasting Winter sports

A table of pine boards, trestles, heavy textured mats, napkins of plain linen to match, red handled china and decorations of the sort that come easily—apples, cranberries and ground pine—this is the sort of breakfast table to be greeted by lusty skiers and tobogganers and all who enjoy Winter sports



ANTHONY M. BLOOM

A collector's 4th of July table

A red, white and blue table with Toby jugs, all in a row, filled with garden p and bachelor's buttons would make a jolly holiday decoration. Collections of l ter jugs and milk glass tumblers could be used in the same way. With so m color in the china, Tobies and flowers, a white table cloth seems de-
cor-



Luncheon for three in a garden

At the first breath of spring we start eating outdoors. A glass topped table is set with Spode in an apple design or in some china decorated with fruits. Octagonal mats are matched by the daffodil yellow and white napkins. With this richly colorful fruit china and on so small a table, no floral decoration is needed.

BRUNEL, 1930



REARER, CASHIER

Dining at dusk in town

Dining above the river on a penthouse terrace, in a city garden, while the afterglow fades and the lights wink on, has a special town charm of its own. With your outdoor furniture use your most elegant accessories of cloth, china, glass and silver with flowers to give added gaiety of color. Candles in hurricane globes will afford soft light for a leisurely dinner at dusk, in the city's overglow.

Table settings as decoration

Good digestion often waits on well-selected glass, china, linen, silver
and the arrangement of the flowers in the centerpiece

ON THE last eight pages were found a number of suggestions for setting tables. Perhaps, at first glance, the reader might ask, "But what have these to do with interior decoration?" The proper setting of a table comprises one of the minor and necessary decorative amenities that contribute to enjoyable living and hospitality. Along with the selection of china and glass and linen we included the floral centerpiece. The arranging and placing of flowers in rooms is another of the decorative arts which are being better appreciated and more widely practised today. They deserve a place in a book on decoration.

Even the average household has its everyday china and its party china. The same applies to glassware. In these matters of table setting the American public can either call on the entire world or limit its choice to china and glass products of our own manufacture. There is God's plenty of each.

The next requisite is the linen. It matches or contrasts with the china or with some hue in the china. The same principles used in creating a color scheme for a room are applied to working out the color scheme for a table setting.

For informal meals the runner and mats are the usual choice of linen. Besides, they are easily washed. On the other hand, the formal dinner seems to call for an allover tablecloth. Or maybe this is only a die-hard conservative notion. We prefer tablecloths for formal meals, however much of a bother they may present to the laundry.

The silver is next. Some people are the lucky possessors of both party and plain silver. The rest of us have to be content with having chosen, at our weddings, a pattern of flatware that never goes out of style. And to this we cling, for better or for worse. At least we can be satisfied that it is in good taste so long as it is well polished.

It is customary, in most well-equipped houses, to have more than one china or silver centerpiece. A collection of table garniture is not unusual. Just as one does not repeat the same menu on the same guests, so variety of hospitality is offered by different centerpieces and flower arrangements. With the mention of flower arrangements we enter a glamorous world.

Do not remember the dusty and dying maidenhair fern, in a silver container, that once was considered sufficient for a dining table decoration? It symbolized everything that went with the dark era before garden clubs began spreading the light of flower arrangements. Today no hostess would dream of being content with such mediocrity. If she has the slightest sparkle of life in her, she belongs to a garden club and has been exposed to the allure of the various schools of arrangement. She knows the score and more of ways in which flowers can be used throughout the house. She studies the backgrounds of her rooms, their color schemes, and arranges her flowers.

The hall table, the mantel shelf, the table behind the fireside sofa, the bay window, the bureau top upstairs, the guest breakfast tray that is carried there, the table at breakfast, at luncheon, at tea, at dinner. These are only a few of the ways she finds to use flowers as decoration. Each has its own size, color and container according to its especial purpose and environment. In fact some hostesses, and charming women they are, look so far ahead as to select color schemes for rooms with an eye on what flowers they will have in them. Many a room found its genesis in a bowl of white roses.

Table decorations are a problem differing from others. The arrangement must be seen from all sides and be as attractive from one chair as from another at the table. Moreover the hostess must consider its height. For a small luncheon or dinner the floral arrangement should be low enough for guests to talk over it; one shouldn't be forced to sway from side to side dodging it as conversation shuttles across the table. This suggestion applies, say, to a luncheon or dinner for eight. Beyond that number—from ten upward—it might be wiser to direct the conversation around the table rather than across it. A higher arrangement would steer this current of talk. As for breakfast, well, let the breakfast arrangement be simple and unobtrusive. For most of us life in early morning is hard enough to bear without having to contemplate and wax ecstatic over a masterpiece of either the Japanese or the Buxton school, even when made by the fairest of hands.

It is hoped, perhaps a little wishfully, that the menus live up to the high standards of the linen, glass, china and flowers. None of us wants party food all the time, but if so much trouble is taken with the exterior of gastronomy, let us hope that an equal amount of effort is expended on the fare.

Here again we can mark the gradual rising of the standard. Cook books galore spill from our presses. On many a sun-washed slope ripen the grapes that give their life blood to make excellent American wines. Our regional cooking is nowhere surpassed in the world and our wines need no bush. These two are worthy complements of worthy tables.

And after dinner? Well, all guests are divided into those who can and those who can't talk, those who can and those who won't play games. Provision must be made for each. The gamblers naturally gravitate to the card table or the open back-gammon board and the conversationalists to well cushioned sofas and easy chairs. No home is complete without them—the game tables and the easy chairs and sofas, we mean. And with mention of them we pass from the pleasant diversion of well equipped and beautifully set tables back to such mundane topics as curtains and the minutiae of the various historic furniture styles. You have merely to turn the page to reach them.

Curtains can play many roles

SOME time before this, on pages 22 and 23, to be exact, several curtain problems confronting the home decorator were given their helpful solutions. Quite a number still remain. But before we plunge into them we might get straight our thinking on the part curtains play in decoration.

PERIOD CURTAINS: Certain fabrics, patterns and curtain shapes have become identified with certain furniture periods. With Tudor oak we use a rough textured fabric hung straight. Italian furniture seems to call for velvet, country rooms for flowered chintzes and sprigged nets and voiles. The Victorian went in for heavy enveloping draperies and fantastic loops and swags and lace curtains. The French taste ran to satins. Remember these if you want to capture the real atmosphere of a period room.

ROOM PURPOSE: There is also the atmosphere of rooms according to their purposes. A formal living room calls for formal window treatment whereas a casual bedroom would be in bad taste treated formally. The books in a library offer color competition to any fabric that may be placed at the window, consequently in such a room either a plain fabric is used or one in which the pattern is not too pronounced.

SCALE OF PATTERN: Then the matter of proportion has to be faced. Many a small room has been thrown out of scale by curtains with too large a pattern. Again, in a room where the upholstery is highly patterned you won't need more or a different pattern at the window. Too many designs make a room jiggly. In this case it is better to select the same fabric for upholstery—easy on a sofa and an easy chair—and for the windows. Or a hue in the sofa fabric may be repeated in plain material at the windows.

These questions of proportion, color and design cannot be settled out of hand. Hang up the samples—get samples large enough to show at least one repeat of the pattern—and live with them for a few days before making a choice. Most decorators or decorating departments in stores will supply you with half yard lengths of your choice of patterns just for this purpose without charge, and will allow you to keep them for two or three days. If not, it will pay you to buy actual samples as this is the way that experienced decorators work.

WOODWORK: When you arrive at how the windows shall be curtained you must also consider the woodwork in a room. Is it good? Has it architectural merit? If so, why cover it up with curtains? A window with splendid historic trim should be curtained in the simplest possible manner and the draperies hung inside the trim rather than covering it with valance and lengths of fabric.

VISUAL EFFECTS: The shapes of curtains produce definite visual effects in a room. If your room has a low ceiling, long

curtains to the floor, hung either straight or looped back, will make a room appear higher. Conversely, a room with windows having deep valances will appear lower.

IN HOT COUNTRIES: Climate, too, is a deciding factor on both what curtains to have and what material to use. In hot regions it is obviously silly to swathe windows; they should be given only the lightest curtaining. Also the tropics are not too kind to silk—materials with a cotton or rayon base should be selected. Somehow, too, in the tropics a highly patterned fabric seems out of place.

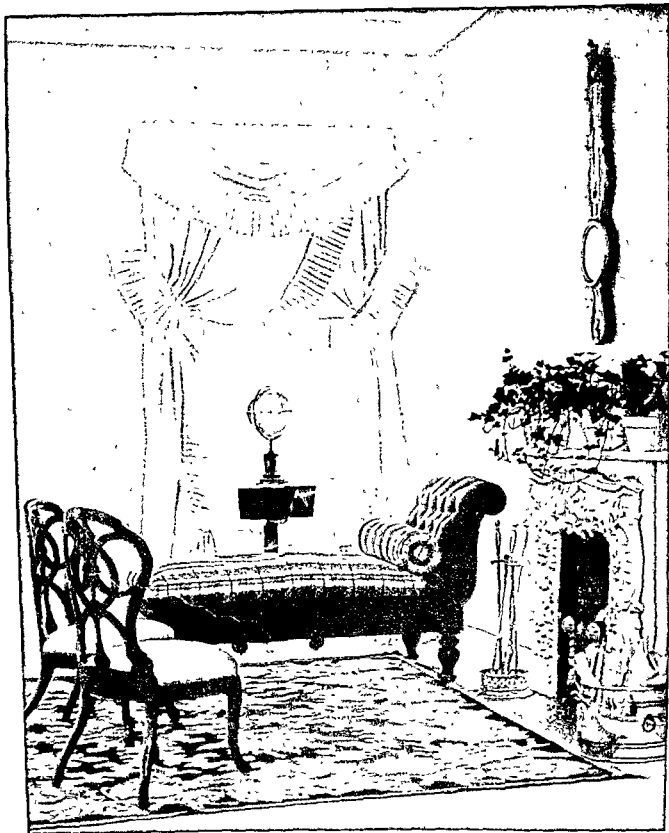
PROBLEM WINDOWS: And now to problem windows. What can you do with a round topped window, a Gothic window, a corner Modern, a casement, a French door?

You can either disguise a round topped window by having a semi-circular valance with curtains hanging straight from it, or feature that top by using a sheer fabric and hanging the curtains beneath the woodwork and looping them back each side. The same treatment can be given a pointed arch or Gothic window. Curved curtain rods, available in most curtain departments, provide another simple solution to this problem.

The treatment of casement windows depends on whether they swing out or in. Those that swing in will have to have net or voile glass curtaining attached to the windows themselves or longer draperies hung on deep fixtures that allow for the window to be opened in without bothering the curtains too much. These free-hung curtains are about all you can do with a casement that swings out. Many casements are decorative in themselves and need no curtaining. However, it is possible to stretch crossed curtains taut over the upper two thirds of the cut opening casement windows and finish off with a valance at the top. The material is stretched in cross-cross folds and tacked down on a light frame fitted over the casement opening.

Glass curtains, plain or shirred, attached top and bottom to each leaf of a French door are the simplest solution for this type of opening. But what about over-draperies? They can be hung on long rods that swing out and back, attached each side of the top of the two doors. Closed at night, they assure privacy, pushed back by day, sunlight and easy opening of the doors are possible.

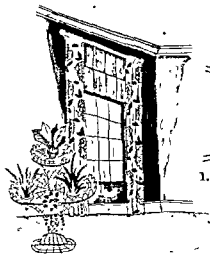
The Modernist corner window, where two windows come together, offers a problem. Three solutions are suggested on page 23. All of these are for casements. Where the windows are double-hung sash, use an all over valance and the stretched curtains described above. In this instance, as in the case of any group of windows they should be handled as one unit. A good trick to remember here is that a bookcase built above the corner window serves the decorative purposes of a valance, and may be used to augment a simple curtain treatment.



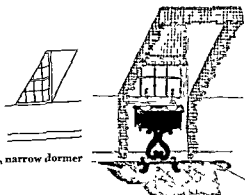
When curtains are contrast

Certain types of curtains such as these finely crimped sheer cambric, can lighten the austerity and weight of a room. An amusing heavy Victorian chaise longue in plain green and plaid is accompanied by Belter chairs of unusual design in lime green. The rug is old needlepoint. White ceiling and trim match the porcelain mantel. Walls are watermelon pink. Then the lift of those curtains!

Problem windows and



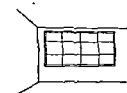
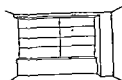
1. Low window; low ceiling



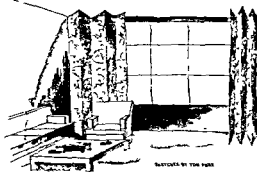
2. The deep, narrow dormer



3. Awkward structural beams



4. The off-center window



SKETCHES BY TIM HARRIS

■ Almost everybody has at least one—a window badly proportioned or unhappily placed—and it seems so irrevocable, short of pulling down the house. Actually there are less drastic solutions to deceive the eye; here we show eight of them.

1. The low-ceilinged room with windows placed below door top level. Stretch them upward by covering the wall above them with panes of $1\frac{1}{4}$ " window glass, silvered and semi antiqued, cut to the same size as the window panes. Enhance the effect with long, straight draperies to floor.

2. Deep-cut dormers tend to look cramped when curtained conventionally. Instead, cover the shade in a small patterned fabric, perhaps gingham as here, ending in a ruffle. Edge the entire opening with a full ruffle of the same fabric.

3. Many apartment houses seem to have been planned so that structural beams would occur in the most awkward spots. Here is one with an overhead beam and one at the side to create a lop-sided effect. Have opaque draperies, lined and hung from a ceiling track from wall to wall. A deep-swagged valance hides the overhead beam, ties the whole together.

4. This is another off-center window complicated by the fact that the owner's furniture is modern and she doesn't like draperies yet wants to cover the windows at night. Narrow paneled canvas screens, either papered or painted, are anchored to the walls at either side. Concealed casters at the bottom permit pulling them across the opening at night; pushing them back by day.

how to curtain them

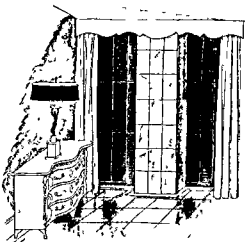
5. Triple window; high sill

5. Three windows in a row are hard to curtain individually, especially when the outer ones are narrow as here. Treat them as one with very full, sheer crisp cross curtains looped back low at the sides. Finish the top with a valance of contrasting color to emphasize their flimsiness.

6. Many old houses have two tall windows separated by a narrow wall space at one end of a long room. They make the room seem narrower than it really is. Try using mirror on the wall between them and hang draperies at either side over the wall. A shaped valance board running the full width of the room increases the effect of a wall that is all window.

7. What's to be done when your furniture is modern and your rented dwelling has small windows, badly placed, with elaborate trim? First hang a Venetian blind from the ceiling line to give the illusion of height. Frame it (and at the same time conceal the offending trim) with straight, rough tweed draperies, and finish it off with a modern cane valance.

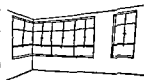
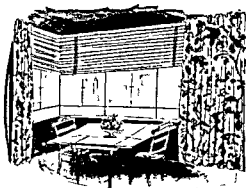
8. Corner windows are puzzling in themselves and become more so when another small window interrupts the wall. To achieve the effect of a complete window wall, hang straight draperies from a ceiling track as follows: the curtain at left draws to the corner, the one at right meets the first on one side and hangs to the edge of the little window on the other. The remaining wall space between the little window and the side wall is covered by a third drapery which draws all across the small window at night.



6. Narrow windows in end wall



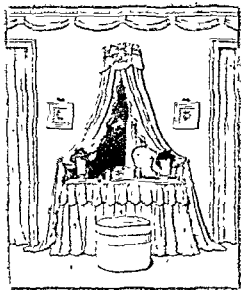
7. Small window; ugly trim



8. Corner window plus another



Nets are adaptable for many draperies



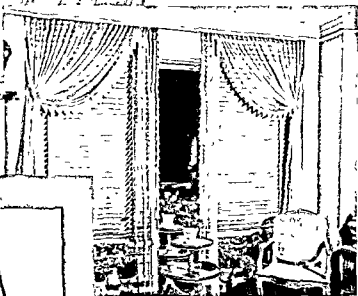
Revival The pendulum is carrying us back to feminine laces and nets that give a room an airy grace. In the bedroom above, a crisp sprigged net is used for dressing table skirt and can ops as well as the fringe. Designed by Marian Hall, interior decorator

Delicate as a bridal veil are these Summer curtains of a fine white mesh in a geometric design of squares. The valance is edged with white mold fringe and falls in cloudy folds from a mirrored valance. Thedlow, Inc., interior decorators, designed them.

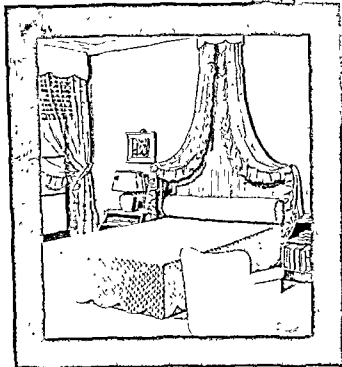




Contrast Here a glittering mirrored dressing table is softened by skirts of delicate open mesh net. A pleated flounce, relating the skirt to the glass top, has a gray tab valance, which is trimmed with silver ball buttons. Designed by Virginia Conner, decorator



For tall windows A graceful treatment for tall windows in a blue and white room would be these curtains of a lace like net, soft and sheer. Delicate silk fringe trimming adds vastly to the effect. Curtains were designed by Margery Sill Wickware, decorator

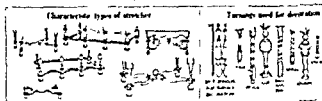


Bed canopy and curtains in this decorated room are of crisp white net sprigged with big dots. The bedspread and valance are of white silk quilted. The net could be used for either a Summer change or a permanent fixture in the bedroom. By Elsie Cobb Wilson

Early Colonial Rooms

Here begins a 24-page Dictionary of Period Decoration. Many hours of research secured its authoritativeness. Consult it whether you buy at a metropolitan store or look for bargains at a country auction.

Motifs characteristic of Early Colonial furniture



FURNITURE made in America during the Early Colonial period (the Seventeenth Century and the first quarter of the Eighteenth Century) was necessarily, and possibly also by choice, of the simplest type. The early colonists, particularly those in New England, had not time or equipment to spare for any but the essentials of life.

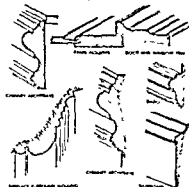
Turning on the lathe was the simplest to achieve and thus the most common form of furniture decoration. It was also a process capable of infinite variations of design (some are shown above).

THE EXTERIOR

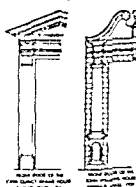


THE 17th Century immigrants brought to America the building traditions of their native lands. The Parson Capen house (1683) at Topsfield, Mass., for example, closely resembles English houses of the same period. But the clapboards are typically American. In the panels at right are close-up details of the Early Colonial background.

Moldings and trim



Doorway surrounds



THE LIVING ROOM



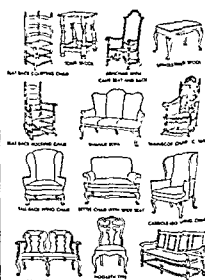
THIS living room is typical of those in the more elaborate Early Colonial homes. The etwivel embroidered curtains are blue-green with touches of red. This is taken up by the upholstery—blue-green damask for the sofas, red tapestry for the chairs. The Oriental rug and the portrait above the fireplace are both in tones of red, brown and yellow, with red dominant.

An alternative color scheme would have blue and yellow upholstery (needlework for the chairs, satin for the sofas). The walls would be paneled, adorned with silver sconces, the curtains a bright cotton print in red, yellow, blue and white.

Living-room fabrics



Wing chairs, sofas, armchairs, stools





For the outside of the house to the smallest detail of its furnishings in Early American

Paneling relieved the larger flat areas such as cupboard doors and drawer fronts. The latter were further decorated by quite elaborate fretted brass and wrought iron hardware (see above).

More carefully embellished than the earliest American furniture were the pieces imported by the colonists from their various homelands. These pieces, and the memories of others I left behind, later served as models for American craftsmen. The dominant influence was Dutch, for the English had a Hol-

lander, William of Orange, as king. He and his queen, Mary, gave their names to a style of which elaborate stretchers (particularly on highboys, lowboys and occasional tables) and scrolled legs are among the most obvious characteristics.

Also from Dutch, Spanish and Portuguese sources are derived most of the carved feet which distinguish this Early Colonial furniture and often give clues to its date and place of origin. The splat back for chairs. (continued overleaf)

Fireplace designs

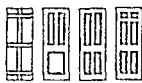


A PLATEAU IN ROSSING ABOVE THE FIREPLACE OPENING IS A FLAMBOYANT DETAIL OF THE BAROQUE PERIOD



FLAME MOTIF SURROUNDING WITH SCROLLS CHARACTERISTIC OF THE PERIOD

Eight typical paneled doors



Drapery treatments for various window types



ON A TRIPLE WINDOW WITH SEVERAL PARTS, TWO PARTS OF DRAPERY



ON A PAIR OF SHARED CASEMENTS, EACH WINDOW CARRIES OF PARTS OF DRAPERY



EMBROIDERY AT THE BOTTOM OF THE CURTAINS, REFLECTS PART ON THE WALL

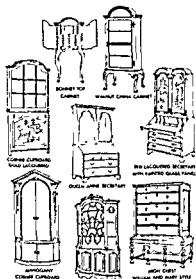


FOUR SPANISH PILES OF VALANCE, USING FABRIC COVERING, BOWS, TIES, AND RINGS

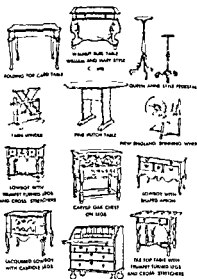


FOUR SPANISH PILES OF VALANCE, USING FABRIC COVERING, BOWS, TIES, AND RINGS

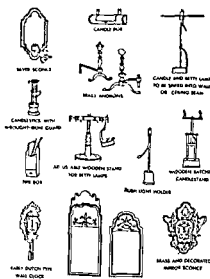
Corner cupboards, cabinets, secretaries, chest



Occasional tables, desk, lowboys, pedestals



Living-room accessories



(Early Colonial Period, continued) which was later to develop into the Baroque carved work of the later Eighteenth Century, is still in its primitive form. The Early American chairs usually have slat backs.

Even the most costly furniture in this Early Colonial period was usually of solid wood unfinished except for stain or waxing. Veneering and shellacking, to gain carefully patterned graining and high finish, were still unexploited. The pine paneling on the walls might be left unfinished, waxed, or

painted. Other woods near at hand in the forests and so commonly used were oak, birch, maple, walnut. Generally American work is patterned upon English work of ten or twenty years earlier. In Pennsylvania and Delaware, which were settled by colonists of Swedish and German descent (in addition to the English), much of the simple furniture was painted with its motifs transferred from European peasant art.

In the later years of the Early Colonial period, when New Englanders were already beginning to trade with the

THE DINING ROOM



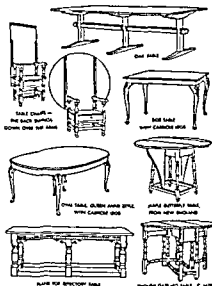
The color scheme in this dining room is keyed to the low tones of the pine paneling and walnut furniture, the soft gleam of the smooth polished brass chandelier. The bannister back chairs have rush bottom seats. Brilliant red and white printed cotton is used for the curtains. The hooked rug is in reds and greens.

Alternatively the curtains might be of red and yellow crewel embroidery, the upholstery of red brocade. In the panels at right are furniture and fabrics suited to an Early Colonial dining room.

Dining-room fabrics



Dining tables, table chairs



THE BEDROOM



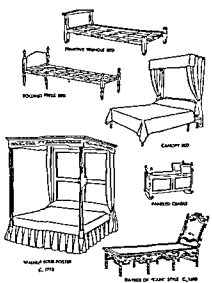
This little bedroom with its pine paneling and low ceiling is typical of the Early Colonial period. The bed, decorated with hangings of crewel work in an Oriental design is the most important feature of the room. The chairs are upholstered in yellow damask. The green printed cotton used for the little draped window curtains is echoed by the green in the hooked rug on the floor.

Alternatively the walls might be painted a dark gray blue, the curtain material being a red printed cotton on a gray ground. The furniture is of walnut and oak.

Bedroom fabrics



Beds, daybed, cradle



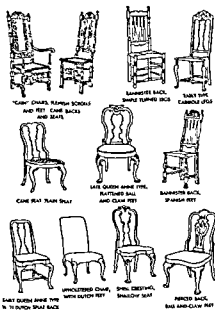
Orient, much Chinese porcelain was imported. The Oriental influence was strong in textiles; the Tree of Life pattern was very popular at this period. Native textiles copied the patterns and colors of India, Persia and China. The originals, or good copies of them, were usually imported from England.

The colors in common use were of a piece with the solid, sturdy furniture. They seldom escaped from the conventional round of blue, red, gold and natural gray. The only exceptions were imported fabrics and the occasional hard brilliance of the

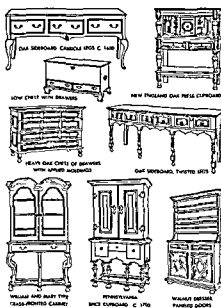
Chinese porcelain found in the great houses of the day. What ever luxury there was at this time expressed itself in textiles and silver rather than in furniture. Settlers in the South, many of them English aristocrats, maintained a higher standard of comfort than those in the North, they imported most of their furniture and fabrics from England and continued to do so for a long time.

Early Colonial furniture taken as a whole is sturdy, but not subtle. Furniture patterns in this country changed slowly.

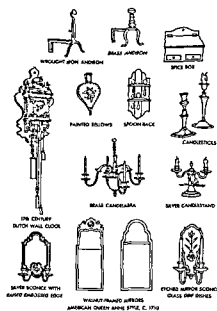
Armchair, side chairs



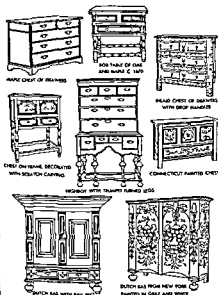
Sideboards, dressers, chests



Dining-room accessories



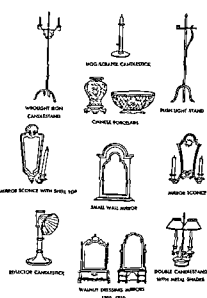
Chests, kas, highboy, chests of drawers



Desk, lowboys, night tables, stools



Bedroom accessories



Safety of living and prosperity in trade
bring in luxurious furnishings that copy
the taste of contemporary England

We begin to develop our own distinguished
architects and craftsmen in metal and wood
and cabinetmakers whose furniture inter-
pretations make cities famous

Decoration in our

WHEREAS furniture of the Early Colonial period was often so primitive as to be referred to as "kitchen Colonial," in this succeeding era dignity and luxury prevail in the centers of taste. The furnishings reflect the fashionable contemporary styles of England and stately country homes, whether on New England farms or Virginian and Carolina plantations, followed these styles. This gave rise to a number of notable architects, craftsmen and workers in metal and wood.

The Eighteenth Century Colonial period was the first of the really great eras in American cabinet making. In England, whence

THE EXTERIOR

The architectural details shown in the five panels at right are characteristic of the background for 18th Century Colonial decoration. As one of the finest houses of the period we have pictured (at right) "Westover" the great mansion erected by William Byrd in Charles City Co., Virginia. Typical of this period are the brick walls and chimneys the stone or white painted brick trim. In the North wood was in more common use than brick for the exterior, and the interior wooden trim was finely detailed.

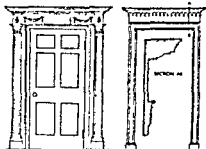
Typical Colonial architecture



Cornices and trim



Interior doorways



EARLY GEORGIAN CLASSIC ARCH OF COLUMNS AND PEDIMENT

BOHEMIAN HIGH KING'S CHAIR BOTTOM

THE LIVING ROOM

The furniture, fabrics and accessories shown in these panels are all suitable to the living room and they are all typical of the 18th Century Colonial style.

The interior pictured at right is a fine Colonial living room carefully restored to its 18th Century state. The walls are Naples yellow, the columns and fireplace white. Red and green are dominant in the Oriental rug, dark greens and browns in the portrait above the fireplace. So the sofa is upholstered in striped satin, the armchair in yellow Venetian brocade, the wing chair in a printed linen. The urns are of Chinese porcelain.

Another color scheme might be pearly gray walls, oyster white columns and fireplace. Red would be dominant in the Oriental carpet, dark greens and red in the portrait. There would be red damask on the sofa, green rep on the wing chair, and gold damask for the armchair.

Decorating a Colonial living room



Fabrics for curtains and upholstery

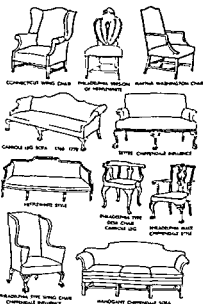


FLORAL

STRIPED

DAMASK

Wing chairs, armchairs, sofas



CONNECTICUT WING CHAIR

PHILADELPHIA WING CHAIR

MAINTENANCE WING CHAIR

CONNECTICUT WING CHAIR

MAINTENANCE WING CHAIR

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MAINTENANCE WING CHAIR

Colonial Eighteenth Century

the American taste was imported, the Chippendale style was dominant, but it merges at one end with Queen Anne, at the other with Hepplewhite, Sheraton and Duncan Phyfe. The Rococo mounts to its zenith and starts to decline within these years. Walnut has a new rival in mahogany. And American craftsmen produced pieces of a quality which compares favorably with English work.

Random notes. Marble was imported until after the Revolution when domestic marbles began to be used. . . . Marble chimney pieces, window sash, lead roofing and hardware were all

imported from London . . . The size of glass window panes gradually increased as the century progressed.

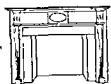
An order of small pilasters or columns supporting the mantel in a chimney piece was found only in imported work prior to the Revolution. . . . Fireplace openings with neither cornice nor mantel shelf were long common. Ears on the architraves were almost universal, and a pediment (always broken) was very common. After 1760 the scroll pediment, or a similar treatment of the architrave, occurs.

Rocaille scrolls appear both in (Continued overleaf)

Fireplace designs

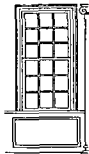


ONE COLONIAL CHIMNEY PIECE
SASH 2' 11" WIDE, 2' 11" HIGH
WOOD DRESSING 3' 4" WIDE,
3' 8" HIGH
WITH MANTEL & 11"
3" PROJECTION

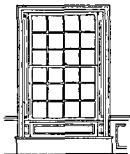


CHIMNEY PIECE IN THE
STYLE OF SHARPS MANTEL
SASH 2' 11" WIDE, 2' 11" HIGH
WOOD DRESSING 3' 4" WIDE,
3' 8" HIGH
WITH MANTEL & 11"
3" PROJECTION

Window details

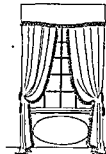


SINGLE DOUBLE HUNG WINDOW
PLACES ABOVE SASH 2' 11" HIGH

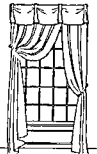


MORE ELABORATE DETAIL WITH
WINDOW SEAT BELOW 12 PANE SASH

Drapery treatments

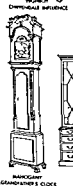


CLASSIC TYPE OF SIMPLE DRAPED CURTAIN
WITH ELABORATE PINCH



TYPE OF DRAPERY USUALLY DONE IN
TWO PARTS AND LEFT PLAIN OR PINCHED

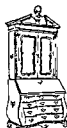
Secretaries, highboy, clocks



BRACKET CLOCK



CLOCK WITH
PAINTED GLASS PANEL



SECRETARY
WITH BOWNE BASE
ROCCO



GRANDFATHER'S CLOCK
BY J. WHEAT OF PHILADELPHIA



MAHOOGANY BREAKFRONT
CHIPPENDALE STYLE

Desks, tables, firescreen



LATE
SOUTHERN COLONIAL
TABLE



WINE TABLE



SLANT TOP DESK
1750



TOP TOP TEA TABLE
C 1775



POSSIBLE SCREEN
1775



MAHOOGANY
SIDE TABLE



LATE
SOUTHERN COLONIAL
CARD TABLE



ENGLISH MAHOOGANY DESK
BRIGHT GLASS BREAKFRONT



MAHOOGANY CONSOLE TABLE

Living room accessories



BAROQUE GLASS
OIL LAMP



GLASS DOOR
CLOCK



PENNY
SCIENCE



MAHOOGANY
PHEASANT
1775



MAHOOGANY
PHEASANT
1775



MAHOOGANY
PHEASANT
1775



MAHOOGANY
PHEASANT
1775



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PHEASANT
1775

(Colonial Eighteenth Century Decoration, continued) plaster work and painted wallpapers . . . The manufacture of wallpaper in this country was begun by 1763. Before this it was from Europe. . . The "Pennsylvania fireplace" or "Franklin stove" was invented by Benjamin Franklin in 1742 and immediately became popular up and down the Atlantic seaboard. . . Philadelphia was a furniture style center, in fact the most active in the creation of taste, with Boston and Charleston following.

Artists and craftsmen. ARCHITECTS: Samuel McIntire,

Charles Bulfinch, John James, Richard Mundy, Peter Harrison, John Kirk, Isaac Royall. These men were greatly influenced by the English architects Isaac Ware, James Gibbs, Robert Morris, Abraham Swan, William Halliwell. Battie Langley, William Pain, who in turn were in debt to the Italian masters Palladio and Giacomo Leoni.

CABINETMAKERS: Moses Dodge, Stephen Dwight, Henry Harcastle, Gilbert Ash, Robert Wallace, Charles Shipman, John Brinner, John Tremain, Charles Warham, John Brown, Ben-

DINING ROOM

The furniture and fabrics shown in the five panels at right would look well in any dining room, but for your guidance in the selection of materials and colors we illustrate at right a fine Colonial dining room as it might have appeared in the 18th Century.

The paneled walls are colored a light ochre, the niches Chinese red. Curtains are French blue. Blue, rust and beige predominate in the Oriental rug, dark green, blue and black in the portrait over the fireplace. Table and chairs are of walnut, the sideboard of mahogany.

An alternative color scheme would be light blue-gray walls with cream niches. Curtains would be ivory white silk, the Oriental rug having a greenish tan background

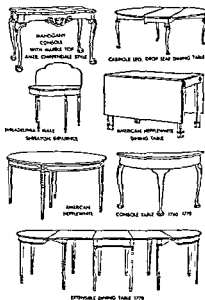
Decorating a Colonial dining room



Fabric for curtains and upholstery



Dining tables, consoles



BEDROOM

Decorating a Colonial bedroom

In the bedroom at right choice of color and textures was designed to achieve an impression of warmth and intimacy. The paneled walls are in two tones of gray-green, the ceiling ochre. Curtains are antique gray satin.

Furniture is walnut, except for the mahogany bed, which has a yellow taffeta spread. Fireside chairs are covered in crimson damask, side chairs in turkey work.

An alternative color scheme would be: warm gray walls with oyster white moldings. The ceiling would be cream, the carpet white taupe, and the curtains of blue damask. The bed would have a white moure spread and blue taffeta. The side chairs would be upholstered in yellow damask, the wing chair in turkey work.

Fabrics for curtains, upholstery, canopy



Four-poster beds



The Federal Period

Our new-born nation selects the eagle for its emblem which spreads its wings over furniture, together with classical motifs from abroad that echoed the splendors of Greece and Rome

Motifs characteristic of Federal furniture



THE Federal style is at its most suave and elegant in the furniture of Duncan Phyfe, a Scotch cabinetmaker who arrived in New York about 1795. He did not imitate a style, he translated good long traditions into a fresh American ship. Thomas Sheraton, then the current English favorite, and the French Directoire cabinetmakers set the style. All these designers were profoundly inspired by a rediscovery of the classic styles of Greece and Italy.

THE EXTERIOR

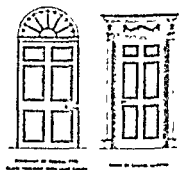


As a typical mansion of the Federal period we show Mappa Hall in Trenton, N.Y. It was started in the closing years of the 18th Century and completed in 1799. The portico and the simple pediment exemplify the prevailing Classic trend. In the panels to the right are some typical details from the Federal period background.

Cornices and trim



Doorways for the interior



THE LIVING ROOM



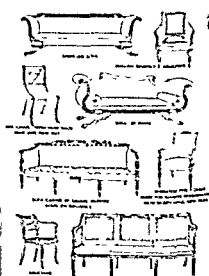
THIS is a fine Federal interior in its original condition. The walls and woodwork are painted pistachio green. The curtains are of large damask, the sofa upholstered in red and gold damask. Cell damask is used for the armchairs, yellow damask for the side chairs. The Oriental rug is wine red in tone, the furniture, mahogany. The clock is of oxidized marble.

An alternate scheme would have light gray blue walls and woodwork. The drapeaux would be velvet damask, the chairs upholstered in green damask. The furniture and fabrics shown in panels at right would also be suitable for the Federal living room.

Living room fabrics



Armchairs, side chairs, sofas

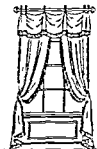
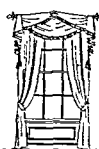
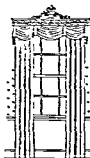
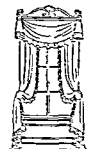
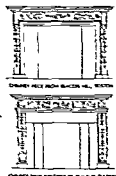


SPEAR
 KNIFE
 BOW
 ARROW
 SWORD
 DAGGER
 CLUB
 MACE
 HAMMER
 PICKAXE
 AXE
 SHOTGUN
 RIFLE
 PISTOL
 MACHINE GUN
 TANK

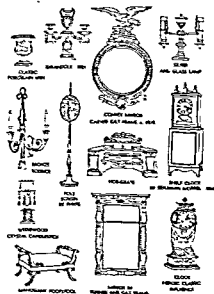
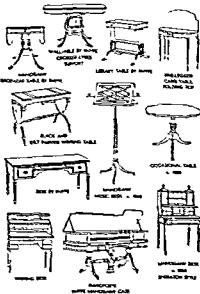
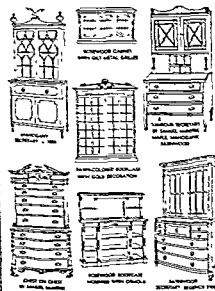
Phile's treatment of the scanthu- leaf is so typical that many of his pieces depend upon this for their identification. It is simplified into a series of rounded grooves and ridges with a raised tapering ridge up the center

The h're was used to fill in the backs of chairs, to decorate the arms of sofas, and (split apart) to support mirrors on dressing tables. Two crossed h'rs are used as support for a pedestal table. Usually the (Continued overleaf)

Drapery treatments for five different types of window



Living room accessories



(The Federal Period, continued) "wires" of these instruments are of brass or whalebone with a key of ebony. In some cases the curved sides are ornamented with reeding, more often they are carved with finely modeled acanthus leaves.

Reeding of table, chair and sofa legs and other framing members gives elegance to all this Federal furniture. Contrasting color veneer is used to outline the edges of tables and desks and to lend interest to large plain surfaces. Another characteristic subtlety is the raised hairline of wood,

known as a cock heading, which is used to finish off the edges of drawers. Phyfe used white wood linings for the drawers in his furniture, instead of the pine linings universally employed by other American cabinetmakers of this period.

Brass ornaments (probably for the most part imported) are used extensively on Federal pieces. They have brass feet and casters, ring handles and other types of applied ornament. Toward the end of the period, about 1825, china and glass knobs began to supplant brass rings as drawer pulls.

THE DINING ROOM



IN THE dining room shown above the walls are mist gray, the chimneypiece ochre and white marble. The drapery and upholstery are both cherry silk damask. The Oriental rug is in tones of brown, blue and beige. The furniture is mahogany.

An alternate scheme would include soft gray green walls, beige silk damask, curtains, red damask upholstery. The sconces, clock and picture frames would be gilt.

This original Federal period dining room will give you ideas for using the furniture and fabrics shown in the panels at right. Or reproductions of similar pieces are appropriate.

Dining room fabrics



SILK



MAHOGANY



BROCATTE

Dining tables, side tables, console



ROUND DINING TABLE



LONG SIDE TABLE BY DINING



SQUARE SIDE TABLE BY DINING



STRETCHER SIDE TABLE BY DINING



SQUARE TABLE BY DINING



ROUND DINING TABLE



ROUND DINING TABLE



ROUND DINING TABLE

THE BEDROOM



THIS bedroom shown above is typical of those found in fine houses during the Federal period. Walls, woodwork and chimneypiece are painted moss green. The upholstery is beige damask except for yellow satin on the desk chair. The rug is in two tones of burgundy with a design of green, pink and white. On the walls are engravings in gilt frames.

An alternate color scheme would have walls and woodwork painted peach color. The rug would then be olive green with a design in yellow and pink. The upholstery would be blue, except for red satin on the seat of the desk chair. Other furniture and fabrics suitable for this room are shown at right.

Bedroom fabrics



SILK



SILK



BROCATTE

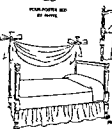
Four-poster and other types of bed



FOUR-POSTER BED BY DINING



FOUR-POSTER BED BY DINING



FOUR-POSTER BED BY DINING



FOUR-POSTER BED BY DINING

The new United States was in its first throes of nation-ism consequently its emblem, the eagle, appears every-where—on transparencies in windows, painted on fans, inlaid in mirror, desks, knife boxes and brass work. The "Spread Eagle" became a favorite tavern sign. All kinds of historic scenes and patriotic emblems appear as decoration on clocks.

And yet, the Classic influence was even stronger than the patriotic. Earthenware and porcelain such as Crown Derby, Worcester and Wedgwood were molded in Classic

forms and painted with delicate sepia figures in Classic robes. Silver and Sheffield plate (the latter replacing pewter) also fol- lowed Classic forms. Ireland sent Waterford glass.

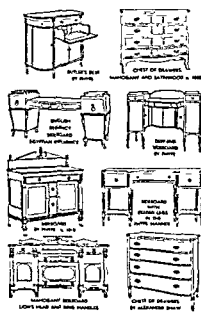
Fabrics most used were damask, brocade, satin, taf- feta, haircloth, toile de Jouy, printed cotton and silk.

Woods most used were mahogany, cherry, maple; and fruit woods in less splendid furniture. Curly maple often re- placed the satinwood used in European models. After 1800 rosewood was used for the more costly furniture.

Armchairs, side chairs



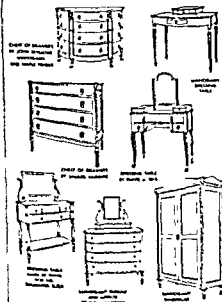
Sideboards, chests of drawers



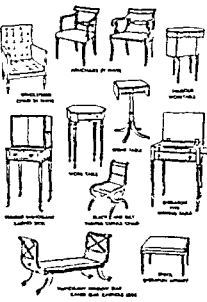
Dining room accessories



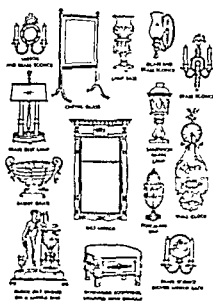
Dressing tables, wardrobe, chests



Chairs, stools, tables, desks



Bedroom accessories



(Georgian Period, continued) the craftsmen of the Early Eighteenth Century. Chippendale borrowed such tested forms as the cabriole leg, the claw-and-ball foot and the typical acanthus leaf ornament (cf. Early Colonial Period, pages 104-107). But to each of them he added a grace and charm of which the earlier furniture makers had never been capable.

Thomas Chippendale was a typical product of that brilliant English society which flourished during the mid Eighteenth Century. He was a contemporary of Josiah Wedgwood, the potter, and of Edmund Burke, the orator. Boswell and Johnson,

Benjamin Franklin, Garrick, Gilpin and Goldsmith, all added their wit and intelligence to the creation of a sturdy culture.

Thomas Chippendale served their changing taste and their fashionable whims. In his later years he was engaged in making furniture of classic, elegant simplicity for the Brothers Adams (see the next installment of our Dictionary on pages 120 to 123). His earlier work to his own designs, his love of gilt and gaudy color, his fascination with the exotic—all typical of the age in which he lived—suggest that he might have made a brilliant stage designer had his magnificent craftsmanship, evidenced

THE DINING ROOM



HERE the walls are pine paneled, the wood being left its natural honey color. The consoles are also of pine. But brilliant against this pale background are the red damask curtains, and the mahogany furniture with its red and yellow striped silk upholstery.

Alternatively, the walls might be painted light blue as a background for yellow brocade curtains. The mahogany table and chairs stand on an Oriental rug which repeats colors found in the needlepoint upholstery. In the panels at right is furniture suitable for a room of this style.

Dining-room fabrics



DAMASK



STRIPED



BROCADE

Armchairs, side chairs



ARMCHAIR

SIDE CHAIR

ARMCHAIR

SIDE CHAIR



ARMCHAIR

SIDE CHAIR

ARMCHAIR

SIDE CHAIR

ARMCHAIR

SIDE CHAIR

ARMCHAIR

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ARMCHAIR

SIDE CHAIR

ARMCHAIR

SIDE CHAIR

THE BEDROOM



CHARACTERISTIC of the Georgian period are the richly embroidered Chinese silk draperies and the delicately fretted four poster bed in this room. The dominant tone is yellow, against which is posed green upholstery, with a gun metal carpet for base, putte walls for background.

Alternatively the walls could be pale green, the carpet brown, the upholstery blue-green and yellow, the ceiling pale apricot. In the panels at right are other pieces suitable for a room of this type. Modern reproductions of such authentic pieces are available in good furniture stores.

Bedroom fabrics



DAMASK

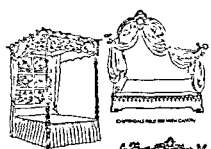


STRIPED



BROCADE

Four poster and canopy beds



FOUR POSTER BED

CANOPY BED



FOUR POSTER BED

CANOPY BED

Georgian Period

PART II

During the reign of the later Georges furniture, of skilled construction, became more slender and delicate in design and was decorated with Classic motifs which were painted or inlaid

Motifs characteristic of this later Georgian period



CHIPPENDALE went for inspiration to Chinese and Gothic decoration. The great designers of the later Georgian period—the Brothers Adam, George Hepplewhite and Thomas Sheraton—were entranced by the recently discovered Classic glories of Pompeii and Herculaneum, and by the slim prettiness in vogue at the French court.

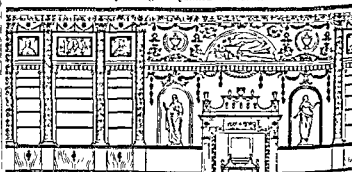
The motifs most characteristic of this later Georgian period (see panel above) are all of Classic origin. Acanthus leaf and honeysuckle, ram's head, winged griffin and lion, laurel garland and

THE EXTERIOR



THE exterior of a later Georgian house, such as the one shown above, would have been finished in cream painted stucco with stone trim. The Classic detail was in carved stone or moulded stucco. At right are details of the architectural background at this period.

Wall paneling and painted decoration



REPLACES WALL IN THE LIBRARY OF STON HOUSE, BATH, ENGLAND. SHOWN BY THE BROTHERS ADAM AND THE BOND OF ARCHITECTURE.

THE LIVING ROOM



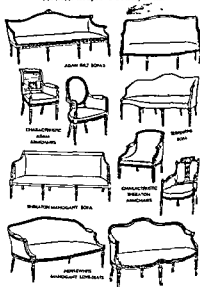
GREEN brocade curtains, bound with gold, and green brocade upholstery on the sofa and adjacent chairs stand out brilliantly against the French white of these walls. A damask in tones of coffee and gold is used for the other chairs, a red mouse for the other sofa. All these colors are repeated in the rug. The dark brown red of polished mahogany appears in the doors and furniture. Some of the smaller pieces are inlaid with satinwood.

Alternatively the walls might be pale pink with white moldings. Upholstery would be blue green except for the chairs by the fire in lemon yellow brocade and the sofa in gold satin.

Living room fabrics



Armchairs, love-seats, sofas



Decorative panels and roundels



Barriers and friezes



Hepplewhite, Sheraton and the Adams were inspired to Classic elegance by the recently discovered glories of Pompeii

urn, were all brought to England direct from the Italian source. They appear carved in marble and wood, molded in stucco, in lead, and painted on wall-, ceilings and furniture.

Some of these motifs (the acanthus leaf, for example) had been in use by English designers for more than half a century. But now, reintroduced from Italy by means of measured drawings, they take on a fresh elegance. Italian painters were brought in—Pergolesi, Zucchi and Cipriani—to provide the background

of decoration. Angelica Kaufmann, a Swiss, filled their wreathed panels with two Classic figures.

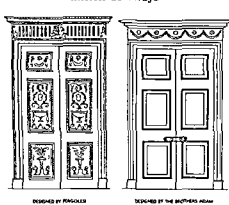
Yet the solid tradition of English craftsmanship remained intact beneath all these changing fashions. The basic proportions remain almost inviolate. Hepplewhite attempted (in his own words) "to unite elegance with utility, and to blend the useful with the agreeable". The Brothers Adam, with a not

(Continued overleaf)

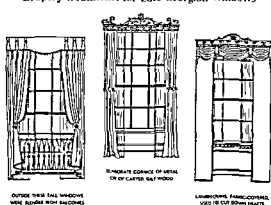
Fireplace designs



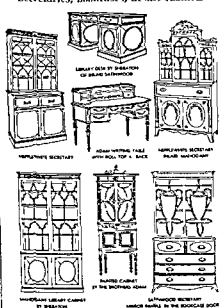
Interior doorways



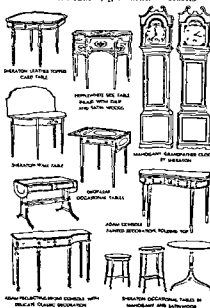
Drapery treatments for Late Georgian windows



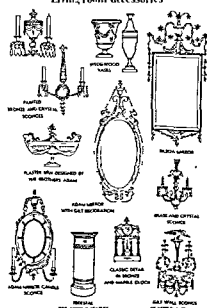
Secretaries, bookcases, desks, cabinets



Occasional tables, grandfather clocks



Living room accessories



(Georgian Period, continued) transfer to their own work "the beautiful spirit of antiquity"—within the English tradition.

Characteristic of this period is the perfect co-ordination between architects, painters and furniture designers. The four Adam brothers—John, Robert, James and William, who trademarked themselves the *Adelphi* (Greek for brothers)—were Scots by birth, architects by profession. They did not consider their job at an end when they had designed the shell of a house. Every detail of furnishing, decoration and lighting was espe-

cially designed by the Adams to give a rounded effect. Nothing was too small or unimportant to deserve their attention. The best craftsmen would then be employed to carry out their designs. Chippendale and Hepplewhite, perhaps Sheraton also, made furniture for the Adams.

All these designers followed Chippendale's lead by publishing design handbooks for the use of other less experienced and less imaginative craftsmen in this country and in the English provinces outside London. Here is seen the changing fashion:

THE DINING ROOM



These pale blue-green walls are relieved by grisaille paintings in delicate Classic taste. Gold appears in the leather chair seats, in the mirror above the console and in the banding of the white curtains. Green and beige enliven the carpet and painted ceiling design.

Alternatively the wall paintings might be brighter and more varied in color including Naples yellow, mauve and green. Curtains and chair seats would be cherry, the ceiling painting cinnamon brown and white.

Dining room fabrics



SILK SAVANNAH



PRINTED COTTON



POCKET 12

Dining tables, consoles



MAHOGANY BREAK TABLE BY SHERATON



HEPPLEWHITE CONSOLES COLOURED TO MATCH A BREAK TABLE



ADAM CONSOLE DECORATED WITH GRISSAILLE



ADAM CONSOLE DECORATED WITH PAINTED PANELS



ONE OF THE SERIES OF ADAM BREAK TABLES

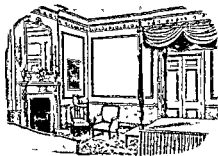


TWO ADAM CONSOLES COLOURED TO MATCH A BREAK TABLE



EXTENSIBLE DINING TABLE BY ADAM

THE BEDROOM



Pale colors are dominant here. The sofa, painted oyster white, is upholstered in apple green satin. The mahogany bed is covered in white taffeta trimmed with apple green, and the armchair upholstery is cinnamon and gold striped damask. Curtains are white silk, gold trimmed.

Alternatively the color scheme might be based on gold and white with blue green silk on the bed and yellow satin upholstery on the armchair for contrast. In the panels to the right are a number of authentic pieces which might be used in a Georgian bedroom such as this:

Bedroom fabrics



SILK WINDSOR



SILK SAVANNAH



CHINTZ

Four poster beds and canopies



SHAW FOUR POSTER BY ADAM



CANOPY BY SHERATON



CHERRY MAHOGANY BED BY SHERATON



ROSA BED WITH CURTAINS BY SHERATON



CONCEPT BY ADAM

lowboys are being supplanted by dressing tables, highboys by wardrobes. Color and inlay become more popular than carving, with Sheraton as the champion of inlay against painting.

Hepplewhite's work is usually characterized by his affection for curves, Sheraton's by a preference for straight lines. This was probably because Hepplewhite was more strongly influenced than Sheraton by contemporary French work, which was enlivened by a profusion of delicate curves. Of particular interest in Sheraton's work are his designs for ingenious folding

and multi purpose furniture such as folding beds, combined bookcases and washstand, couches that folded up to become tables. These were designed for use in those bedrooms which were now doubling as parlors during the day.

This later Georgian period has often been labeled the Age of Satinwood. All the designers eagerly exploited the possibilities of veneering and inlay with woods such as satinwood and amboyna, ebony, sycamore, holly, kingwood and lime. Ivory and brass inlay were often used to mark key plates

Armchairs, side chairs



DESIGNED BY HEPPLWHITE

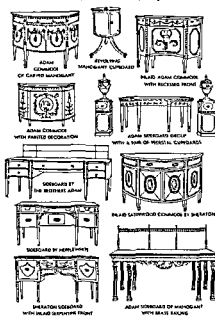


DESIGNED BY SHERATON



DESIGNED BY THE BEDFORDSHIRE ADAM

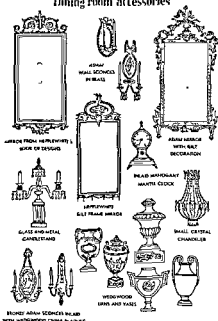
Commodes, sideboards, cupboard



SHERATON SIDEBOARD WITH IVORY SCROLLS FRONT

ADAM WARDROBE WITH WOODWORK CHINA PLACKS

Dining room accessories

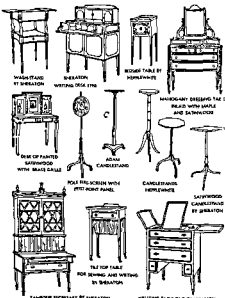


MONEY ADAM SEENESS HALL WITH WOODWORK CHINA PLACKS

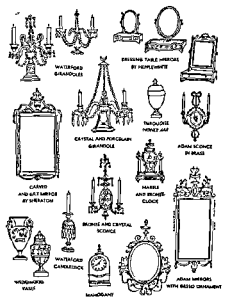
Chests of drawers, wardrobes, commodes



Dressing tables, secretaries, candlestands



Bedroom accessories



Directoire and Empire

The Emperor Napoleon dominated French furniture design during the first quarter of the Nineteenth Century as the delicate Directoire style developed into more ponderous Empire forms.

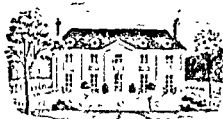
Motifs characteristic of Directoire and Empire



THE Directoire was France's recovery period after the shock of a war year revolution. The Directoire established in 1795, lasted only a brief four years, but this was long enough for the designers to sketch in the outlines of a new style. These outlines were to be filled in later as Directoire merged into Empire, there are but two stages in a single style.

Many of the most characteristic features of the Empire style were created by Napoleon's fist. The Emperor was a keen artist

THE EXTERIOR



THIS typical Directoire chateau shows French Renaissance tradition crossed with the newest Classic vogue. The center panel of this facade is of stone; the remainder in two shades of painted stucco, perhaps in such gay colors as salmon, tan and blue.

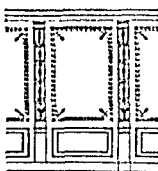
THE LIVING ROOM



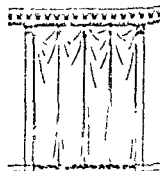
CHARACTERISTICALLY pale range of colors keeps this room in period. The walls are a pinkish gray, the doors gray and gold. The curtains are oyster white bound in gray and the rug predominantly white except for green and gold in the center. Green recurs in the upholstery of the armchair, side chairs and sofa, and gold (satin) in the sofa and m^{rs}ienne by the fireplace.

For added color the fireside pieces might be upholstered in red satin, the other furniture in gold and blue striped satin. In panels at right are other pieces suitable for such a room.

Typical Directoire wall treatments



TOP WALL PANELING, BORDERS, 1. LINING
SIDE WALL PANELING, BORDERS, 2. LINING



ALSO SEE WALL PANELING, BORDERS, 3. LINING
ALSO SEE WALL PANELING, BORDERS, 4. LINING

Living room fabrics



TOP OF

Settees, m^{rs}ienne, sofas



TOP OF

TOP OF

(*Directoire and Empire, continued*) were still the leading cabinetmakers, but Percier and Fontaine rose to position.

With the rise of Napoleon to absolute power, the delicate style of the Directoire was taken over and developed "for the good of the State". It was to be made into a French national style thoroughly imbued with the political principles which were to guide the new state.

Imperial Rome was found to provide the dignity and impressiveness required in the prototype, so all the Imperial

symbols were converted to use. The symmetrical shapes of heavy proportion were taken over unchanged, copied in wood instead of being reproduced in stone or bronze.

Most pieces displayed large surfaces of highly polished wood, usually mahogany. They were not, as a rule, decorated by molding or paneling, or even by carving. Ornamentation was almost always applied or inlaid. Most typically it took the form of gilded bas-reliefs tacked to the smooth wood surfaces. Carving is used only for the arms and posts of chairs and for tall

THE DINING ROOM



THE rich brown of polished mahogany in this table is surrounded by chairs painted gold and white, upholstered in blue satin. The walls are painted over white picked out with yellow moldings. Above the doors are white *Classic* figure paintings with a blue background which is echoed in the blue taffeta curtains.

Alternatively the walls might be painted green with the cornice picked out in white and gold. The chairs would then be upholstered in red. Other pieces suitable for a room of this type are shown in the panels at right.

Dining room fabrics



Side chairs, armchair



ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
BLUE TAFFETA



ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
BLUE TAFFETA

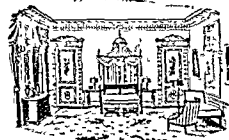


ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
BLUE TAFFETA



A PAIR OF SIDE CHAIRS, SQUARE OF GOLD SATIN
UPHOLSTERY IN BLUE TAFFETA

THE BEDROOM



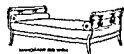
PINK WALLS decorated in white and gold provide a good background for this mahogany and rosewood furniture relieved with brass mounts. Fabrics are gaily colored here: blue taffeta for curtains and bed canopy, striped yellow and red satin for the chairs, and yellow satin for the two stools (which have white painted frames).

An alternative color scheme would have dark beige walls, green taffeta for the curtains and bed canopy. Most of the furniture would be painted white and gold. At right are other pieces and fabrics suitable for this type of room.

Bedroom fabrics



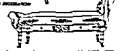
Beds, chaises longues, méridiennes



ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
BLUE TAFFETA



ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
BLUE TAFFETA



ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
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ARMCHAIR WITH GOLD SATIN
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ARMCHAIR WITH GOLD SATIN
UPHOLSTERY IN
BLUE TAFFETA

logs. Painted decoration was more commonly used on walls and ceilings than for furniture.

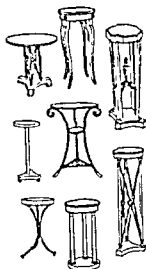
The general color scheme is rich, dark and somewhat heavy. Rich deep mahogany, French polished and often stained red, was the favorite material. Rosewood and ebony were also in favor. Where other woods were used their texture was concealed by staining to imitate the more popular species.

Round tables were popular. They usually stood on a pedestal or tripod base. The top was commonly of porphyry or

marble. Beds developed into Classic ceremonial couches with scrolled ends. The popular craze for all things Roman extended to include women's dresses and Lucullan banquets.

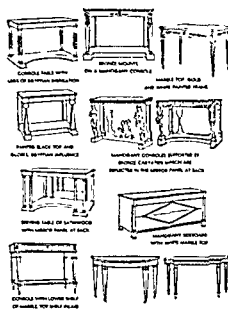
In the early (Directoire) part of the period fabrics were quite delicately colored, the decorative motifs still possessed some Grecian delicacy of form, and much of the furniture was painted and gilt. Later, under Napoleon's fist, fabrics were usually in deep primary colors, the motifs of Imperial Roman heaviness, the furniture of dark red polished mahogany

Pedestals



THREE STYLES OF MAHOGANY AND BRASS, WITH BRASS-VEINED, WITH GOLD FOR IMPERIAL LIGHT AND STABILITY

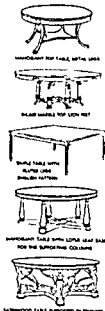
Wall tables, sideboards, consoles



CONSOLE WITH LOWER HALF OF WALL, FOR BRASS-VEINED, WITH GOLD

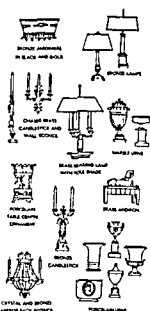
MAHOGANY SIDE TABLE

Dining tables



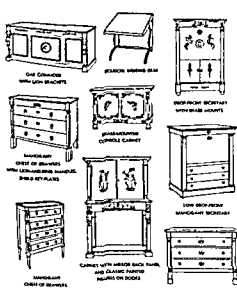
MAHOGANY TABLE SUPPORTED BY BRASS-VEINED, WITH GOLD

Dining room accessories



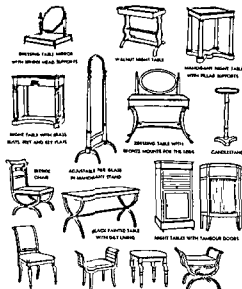
MAHOGANY TABLE SUPPORTED BY BRASS-VEINED, WITH GOLD

Cabinets, chests of drawers, secretaries, desk



MAHOGANY CHEST OF DRAWERS, WITH BRASS-VEINED, WITH GOLD

Dressing tables, stools, night tables, mirrors



MAHOGANY CHEST OF DRAWERS, WITH BRASS-VEINED, WITH GOLD

Bedroom accessories



MAHOGANY CHEST OF DRAWERS, WITH BRASS-VEINED, WITH GOLD

Historical American Interiors

A portfolio of thirty-five sketches and photographs from famous Early American homes, showing a heritage of splendid taste

ALONG the Atlantic seaboard are found many of the ancestors of our present-day decoration—stately homes and small homes as well that have survived the years. To look at them gives the same feeling that looking at an ancestral portrait often conveys—relationship with the past. And for some years now decorative taste in the United States has been turning back to its past. In the architecture of homes and in their furnishing the Early American and Georgian styles, together with collateral relatives in taste, have enjoyed a pronounced revival. The various phases of Modernism have not made many inroads on this growing nationalism of interior decoration. It has almost become an axiom—when in doubt, use Early American and Eighteenth Century furniture or the French Provincial of our ancient allies. Indeed, these three can be mixed in happy accord.

On the sixteen pages that follow you find thirty-five room portraits ranging from Boston and its environs to Savannah. The styles extend from a primitive New England fireroom to a pre-Civil War Southern parlor in the early Victorian manner. Charleston is here, since Charleston was one of our first outposts of culture and good taste. The restored rooms at Williamsburg naturally find a place, since that ancient Virginian capital now clothed in splendor, is a Mecca for all patriotic Americans who seek to learn how our ancestors lived. From Mount Vernon and other homes around Washington the decorative tour moves on to New England, which is generously represented by rooms both familiar and those not so commonly seen by casual visitors to ancient New England towns.

These sixteen pages in color—some photographed, some painted—are unique. They have not been presented before in such detail within the covers of a book. Those who use this book to solve their own problems in furnishing and decoration should try this section as a source of inspiration and ideas—ideas applicable to their own homes.

"What," some may ask, "has the Governor's Palace at Williamsburg to offer me? Or the House of the Seven Gables? Or a Charleston mansion?"

FIRST, they represent the peak of taste in their time. Second, and this applies to all the illustrations in this book, more ideas are to be gathered from examples of good decoration than from the poor and meagre. Behind a successful room—a room made livable by a pleasant color scheme, well chosen furniture conveniently arranged, well lighted and given atmosphere by its accessories—behind such a room lie experience, study, taste. Such a room doesn't just happen. It isn't just thrown together.

Often these ancient rooms, such as are pictured here, show the gradual additions of several decades. In them is written the history of a family. A New England parlor will bear witness

to the travels of an ancestor who sailed his clipper ship to Chinese ports. Mount Vernon reveals Washington as having ordered furniture from England. The taste of a French Revolution or Huguenot ancestor may be found recorded in a rug on a Charleston floor and an Irish forebear in a Waterford chandelier.

Here are homes "handed down" that will remain standards of good American taste. We can use them as standards by which to guide our taste today and through which we can create our own versions of American heritage rooms.

- 1 Reception room of the stately old mansion built by Colonel John Stuart on Tradd Street in 1772, showing one of the crystal chandeliers used throughout the house. Note raspberry curtains and pink and green wallpaper.
- 2 The Horry house, erected between 1751 and 1767, has a reception room paneled in mellow old natural wood. Draperies of an intense cyclamen shade pick up the brilliant brocade of the couch and the little rosewood chair.
- 3 Looking through the stair hall into the high double drawing room of the old James Nicholson house, 172 Rutledge Avenue, now a school—Ashley Hall. Built after 1830, it is typical of the trend toward the spectacular in scale.
- 4 Paneled walls, painted soft blue, gold draperies and old family portraits lend their elegance to the beautifully proportioned drawing room of the Colonel John Stuart house. It is now the home of Mr. John Mead Howells.
- 5 This drawing room belongs to the George Edwards house, constructed before 1786, at 11 Legare Street, now the home of Mrs. Walter Salmon. A tomato pink chair contrasts with the soft green rug, the warm taupe couch and walls.
- 6 An air of spacious dignity pervades the paneled walls of the Horry house drawing room. The generously proportioned fireplace is lined with Delft and white tiles, often found in early Charleston houses. Draperies are gold.
- 7 An elaborate vaulted ceiling lends magnificence to the drawing room of the James Nicholson house. Note the recessed windows, the twin black marble mantels and the Empire chairs upholstered in bitter green satin.
- 8 The central hall of the James Nicholson house, through which winds a spectacular stairway. The walls are off white, wainscoted austere—warmed by old mahogany and a gilt framed portrait. Early Nineteenth Century chairs.
- 9 Another view of the Horry house reception room, giving further details of the warm, high color scheme. The curved footstool is cyclamen like the beautifully carved chairs. This is now the home of Colonel Aiken Simons.



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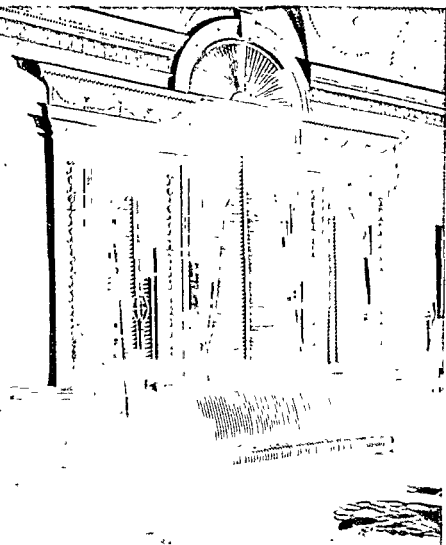
Mount Vernon

Five Historic Interiors

George Washington's country estate recalls today
his gracious manner of living



In his bedroom is this fine, tall four-poster, made for him in New York in 1789 and in which he died. The new canopy faithfully copies the original.



Our first President, like other gentlemen of his day, was his own architect. During his lifetime Mount Vernon was a vivid example of the stately, graciously hospitable life which was the 18th Century American pattern.

On these pages three of the public rooms and two of the private apartments at Mount Vernon illustrate the exquisite niceness of proportion and architectural detail which distinguish all the rooms. Against this the fine furniture and glowingly colored rugs—which came to the first President from all corners of the world—are seen to their full advantage.

The whole effect is gracious yet eminently simple—for Washington was by choice unaffected in his tastes. Benjamin Latrobe, visiting Mount Vernon in 1796, calls the decoration there "extremely good and neat, but by no means above what would be expected in a plain English country gentleman's house of £500 or £600 a year."

Since 1850 Mount Vernon has been in the care of the Mount Vernon Ladies' Association, and little by little the original pieces, once dispersed among relatives, have been given or returned.

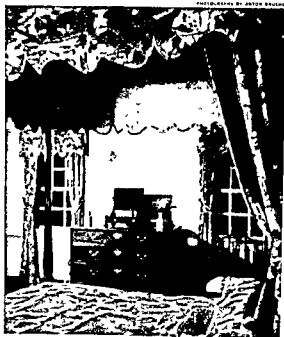
The banquet hall rug is reputedly a present to Washington from Louis XVI. The center medallion is an American eagle which grasps a shield and flag.



West Parlor The Washington coat-of-arms, surmounted by its crest, appears in the broken pediment over the mantel. The landscape set into the wall is a Claude Lorrain copy ordered by George Washington in 1757



Family dining room Over the original sideboard hangs a portrait of Lawrence Washington, the President's elder half brother. The mirrored table decoration was imported by Washington while he was President



Colonel Lafayette, an honored guest at Mount Vernon occupied this bedroom. The Aubusson carpet has medallions, scrolls, and laurel leaves. Draperies on four poster are tape

Within Arlington House

Built by Martha Washington's only grandson and
later occupied by Robert E. Lee



These arches are between the family parlor and the family dining room, an openness often found in Southern Houses

Through door we can see a glimpse of the state dining room. Arlington was a noble residence with generous hospitality

On a Virginia hillside, overlooking the nation's capital across the river, stands Arlington House. It was begun in 1802 by George Washington Parke Custis who with his sister Nellie had grown up at Mount Vernon as the adopted son of our First President.

Constructed of home-baked brick and timbers cut from the estate, the builder modeled the eastern portico, with its Doric columns facing the river, after the Temple of Theseus at Athens. But its interior plan—a broad central hall flanked by spacious rooms extending into symmetrical wings at either side—is reminiscent of Southern plantation houses of the period.

Here in 1821 the aging Lafayette came to visit and admire the mementoes of his hero, George Washington, as well as the inherited collections of furnishings from Mount Vernon.

And here in 1831, the young lieutenant Robert E. Lee married the daughter of Arlington's builder, Mar Ann Randolph Custis, who was late to be its owner. Under the arches shown right the wedding of the young couple took place—"beneath a great bell of flowers". And the Robert Lee spent much of their time at the estate until the War Between the States. It was later a military headquarters and then a burying ground.



Drawing room at Arlington House
Above the mantel a portrait of Mrs. Daniel P. Custis who was later Martha Washington



PHOTOGRAPH BY ARTHUR BRUCK

Family parlor at Arlington, Home of Robert E. Lee

In Dumbarton House

A famous example of early Federal style—now headquarters of the Colonial Dames



The Society has chosen furnishings only from the period 1790 to 1810. Above the first Stuart portrait in the Blue Parlor



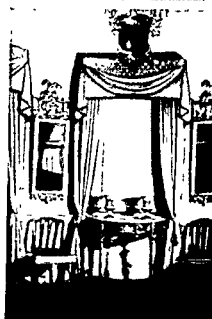
Dolly Madison fled here when the British burned the White House in 1814. Above—a Federal eagle tops the library secretary



The maple four poster bed in the chamber is hung with the historic George Washington toile, which also appears in Lafayette's bedroom at Mount Vernon



Occupied by the Bulls until 1796, "Dumbarton" later belonged to Joseph Nourse, first Register of Treasury, and to Charles Carroll. Above—fine bedroom mantel



In the music room gray walls, gold damask draperies, a chandelier of sapphire and crystal. On the gilt console—a pair of rare Saxony urns

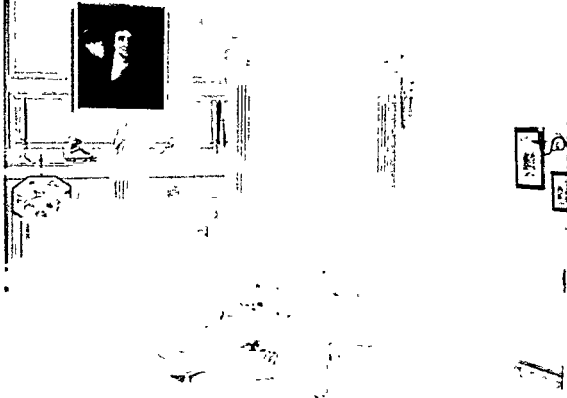


Ninian Beall's famous "plantation", "The Rock of Dumbarton", gave its name to the house. Above is the oval Sheraton dining room



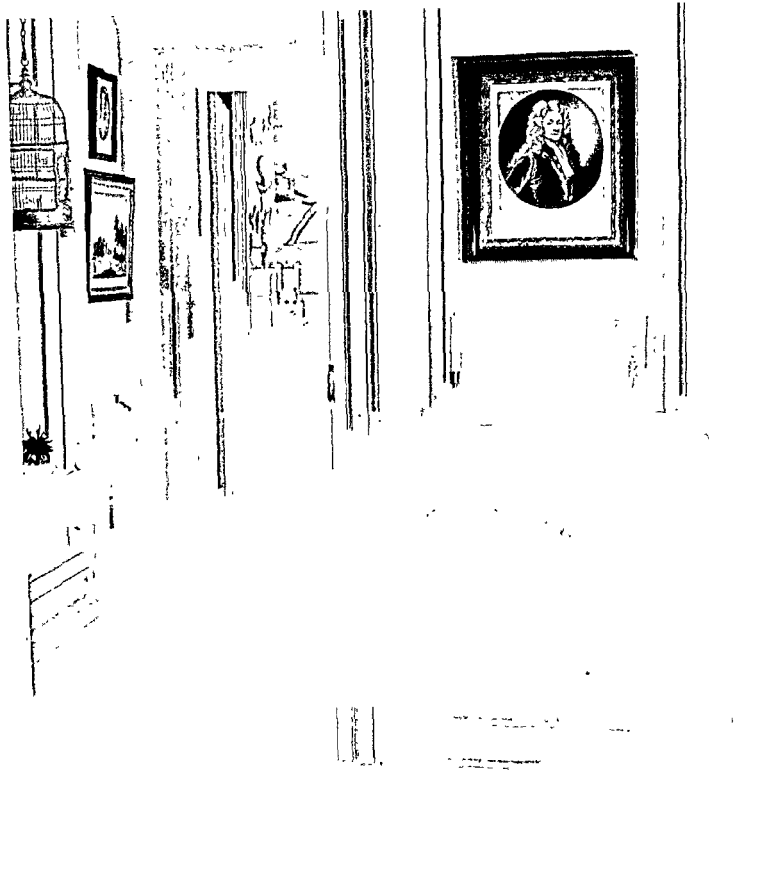
PHOTOGRAPH BY ANITA BARR

Colonial elegance in the Governor's Palace at Williamsburg



Above The green of the parlor in the Raleigh Tavern is a color not uncommonly used in Eighteenth Century Virginia. The paneling is in the style of 1760-1770, but somewhat lighter in scale. A modern fabric, woven and dyed to match an Eighteenth Century damask, is used for the overdraperies.

Below Eighteenth Century India prints, in their original size and condition, decorate the long windows in the ball room of the Governor's Palace. The English mahogany side table, of Chinese influence, dates from 1765, and the English walnut chair from 1740. The chandelier is a Bristol glass copy.



PHOTOGRAPH BY JAMES H. HARRIS

Colonial Colors at Williamsburg

The furnishing of the buildings at Williamsburg was conducted with such accuracy that the rooms may be studied as superb examples of Eighteenth Century taste. The original colors also are reproduced. In his Lordship's bed chamber in the Governor's Palace, the walls are painted this warm yellow, a fitting contrast for the black and gold Chinese Chippendale desk and chair.

New England Homes

Dignity, proportion and noble
furnishings in Boston's parlors



Beacon Hill, serene aloof rises importantly above the Common. Here for more than a century has Boston's culture and wealth concentrated. Within these houses are these rooms.

No. 39 The home of Mr. and Mrs. Ronald T. Lyman is not for its lilac paned front windows. From a point near these windows an artist shows the curved wall at the opposite end of the dining room. The similarly curved doors are of solid mahogany.

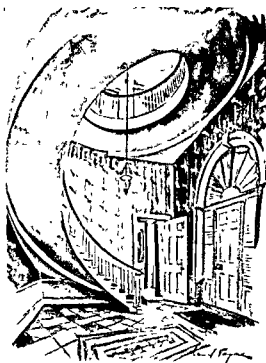
Upstairs On the second floor of the Lyman house is a small but superbly proportioned oval salon, its walls richly hung with golden silk damask. Between the two doors on the right hangs a fine Billoua mirror probably imported from Spain.





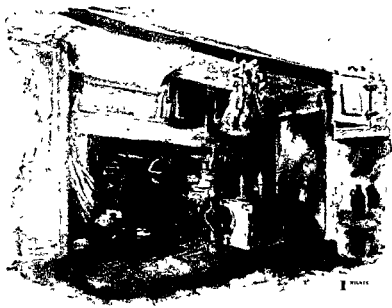
DESIGNED BY RAY D. HAYES

Gore Place At Waltham, near Boston, is Gore Place, a red brick mansion in the Grand Manner. It was built by Governor Christopher Gore in 1804. The elliptical salon has an 18 foot ceiling. These doors, windows and fireplace are all curved.



Built 1795, the Harrison Gray Otis house, Boston. Antique wallpaper sets off strangely modern color scheme.

Entrance of Gore Place The flying circular stairs is one of the simplest and best proportioned in New England.



New England Sketchbook

Rooms in historic homes reveal the wealth of New England taste and culture



22 BY ALAN

3 BY ALAN



1 BY ALAN



35 BY ALAN

MANY early New England homes reflect the rugged and austere character of the sea captains and merchants who built them. Although the earliest of necessity, were primitive, luxury in both furniture and background was not long in developing. The Eighteenth Century and the early Nineteenth found these houses reaching their peak of decorative culture.

On these two pages are twelve glimpses of historic New England homes drawn by advanced students of the New York School of Fine & Applied Art. They also did the four room portraits from the House of the Seven Gables and the Fingree house on the two following pages.

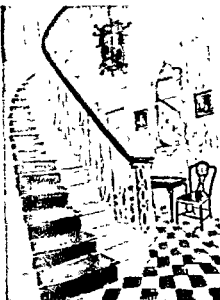
1. Heart of the Tristram Coffin house in Old Newbury is the "fire room". Its fireplace, used since the 17th Century both for warmth and cooking, includes a vaulted brick oven, and an old roasting spit brought from Europe.

2. The wide fireplace in the kitchen of the Jeremiah Lee mansion at Marblehead. The two deep panel alcove are each cut from a single piece of wood.

3. Any clipper ship captain might have owned such a room as this in the Barstow West house, Salem. The chandelier, originally designed for candles, is still fitted with hurricane globes.

4. Colonial Jeremiah Lee's own sailing ships brought from England the great panels of painted wallpaper which adorn his Marblehead mansion—constructed in 1768 at a cost of \$10,000.

5. Bedroom in one of the elaborate houses built by Robert Hooper whose princely treatment of his sailors earned him the nickname "King". This Marblehead dwelling dates back to 1745.



1. Chippendale motifs distinguish the stairway of the Pingree house in Salem, Mass., designed by the famous woodcarver, Samuel McIntire. The Venetian mirror is one left behind in Boston by a fleeing British soldier. Two bedrooms in the Pingree house are shown on the next succeeding page together with views from the famous House of the Seven Gables.

The detail in these houses warants careful study by home builders.

2. In the back parlor of the Pingree house is this mantel carved with wheat sheaves, a favorite McIntire motif. His doorways, wood trim and chimney pieces have influenced more modern Colonial work than any of the other early American architects.

3. Another of the fine old carved mantels of McIntire's "late" period in the Pingree house, built in 1810.

4. In Colonial character; the Martha Washington chair, Aubusson rug, simple candlestand in the front parlor of the Pingree house, which is now retired and open for the public visit.

5. The parlor, Pierce-Knapp Perry house, Newburyport, Mass., built 1810. Its scenic paper is a characteristic ornament of the era in New England.

6. The stairway in the "king" Hooper house, Marblehead. The intricately turned balusters are in groups of three each of the three different in design. See opposite for a bedroom in same historical Massachusetts residence.

7. Another view of the Pierce-Knapp Perry parlor, shown in 5. The old French wallpaper pictures the arrival of Antenor. A sliding panel disappears up into the second story, allowing the two parlors to be used as a single room.





ABOVE: Crimson hangings and crystal accents gleam richly above old malugany in the House of the Seven Gables—drawing room

BELOW: Characteristic of New England are the deep window seats and the unile shutters of this bedroom in the Pingree house





ABOVE: French bedroom in the Pingree house showing antique Empire couch in rose and blue satin, and pewter candlestand

BELOW: Brilliantly colored papers were often used to brighten dark walls, as in the House of the Seven Gables dining room





Parlor of the Meldrum House, Savannah, showing ante-bellum splendor

How period styles started

Conquest, expansion of trade, social revolt and the brilliant imagination of cabinetmakers and decorators are responsible for them

SO far quite a number of the pages immediately preceding this and quite a number to come are devoted to the various period styles of furnishing and decoration. The names come off the tongue glibly—William and Mary, Louis XIV, Early American, Georgian, Baroque. We have seen by detailed examples what forms those period styles took. One naturally asks, "How did they come about? Why did Louis XIV differ from Louis XIII? Why is William and Mary called the Age of Walnut? Early Georgian the Age of Mahogany? Who started Modernism? What set going these styles in furnishing?"

Whereas styles in clothes—and women's clothes, especially—change with kaleidoscopic speed, styles in furniture change very slowly. And well this is, for who among us can afford or would wish to change decorations every year?

Each period goes through three phases—a beginning, which is usually vigorous and fresh, a middle period when it comes into full flower; a decline when, having gone fussy or meretricious, it loses popular favor and is no longer followed by those of discriminating taste.

The spring board, the influence that first brought the new style into being, may be a discovery, a conquest, an expansion of trade, a revival of culture, or an intellectual revolt.

WHEN the Renaissance spread over Italy, like a rising sun, not only did life become gayer and more secure, but the rooms in which people lived began to blossom out. The earliest Italian Renaissance rooms were simple and the furniture sparse and sometimes austere. In the main room was a dominant table, a few stiff chairs, a cabinet or two and chests in which valuables could be carried to safety if danger threatened. Up to 1650 the furniture, while it had become highly enriched, was still restrained. Then the restraint itted cabinetmakers. They began exaggerating the curves and the moldings and getting more and more Baroque—until it hit the decline.

This Italian Renaissance taste was carried into France by Italian workmen who came along with the court, which was Italian. Under Louis XIII, France having become an established political unit, the Italian influence ceased. France began creating her own styles. Under Louis XIV, French trade expanded to China and Chinese influence began to be seen in furniture, fabrics and chinaware. The expanding trade of England to the Far East was the genesis of Chinese Chippendale, when wood was turned to simulate bamboo and Chinese motifs cropped up on chairs, beds, curtains and bibelots alike.

THE history of English furniture are three interesting periods of wood. The furniture of many decades—from Tudor to the Restoration—was made of good, solid oak. When Dutch William of Orange and his domesticated English wife Mary

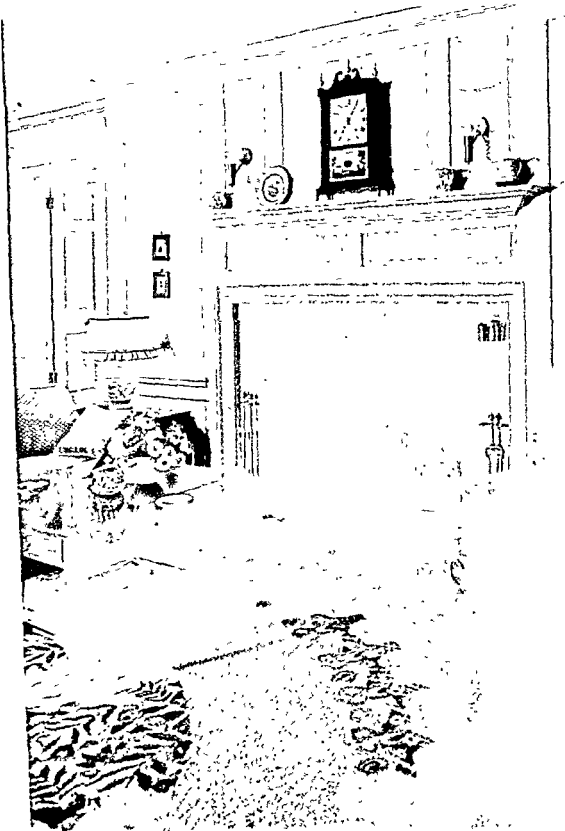
came to the throne, rooms not only became cosier, but the furniture grew graceful, slender and lighter in scale—and the popular wood was walnut. Dutch trade having reached the East, Chinese lacquer became popular. This in time was followed by the various styles of Chippendale who was an exponent of mahogany, and by Hepplewhite whose light and graceful furniture brought satinwood into favor.

The uncovering of Herculaneum furnished the inspiration for the French classical style that is called Louis XVI. Marie Antoinette's passion for roses caused a rash of rose-decorated furniture; Napoleon's Egyptian campaign, its deluge of Egyptian symbols.

In its earlier phases, American furniture shared the simplicity of any peasant or frontier land. It is crude and strong. That is why the more rustic types of French Provincial mix so well with it. But so soon as leisure and a measure of wealth appeared along the Atlantic seaboard, American furnishings either were imported from England or copied the contemporary taste of the mother country. For all the fact that we developed superb craftsmen here, we cannot be said to have ever started a period. The bright painted furniture of the Pennsylvania German was an imported taste and even Federal furniture was a substantial reflection of the French Empire.

Our current phase of Modernism, with its elimination of ornament, may be said to have stemmed from a revolt. Before it broke on an unsuspecting world we had been exposed to Art Nouveau and Art Moderne, both flowery and without strong character. Then came this bold simplicity, this complete negation of all the periods that had gone before. Its genesis was almost Marxian.

SOMETIMES these period changes were brought about by cabinetmakers, sometimes by architects and, in our own time, by fabric and furniture designers and interior decorators. The fabulous 1920s saw the heyday of decorators. They also saw the decline of both Spanish and Italian furniture from popularity. Today scarcely a season passes but from Grand Rapids we are swept by the publicity for a new style—Victorian, Swedish Modern, Pennsylvania Dutch. Our serenity is broken by threats of a Queen Anne revival and a Western coast movement that makes us nostalgic for the old Craftsmen's styles. Those who had just recovered from Classic Modernism were left a little breathless when Regency came over the horizon or stood aghast before what was solemnly called Louis XV Modern. French Provincial had two comebacks and Biedermeier one, in as many decades. Regency enjoyed polite support. Salt-box and Shaker furniture brought their tribute to our sterner ancestry. . . . And now, the wheel spinning merrily, we are threatened with furniture based on Babylonian motifs!



Colonial—our first trend

After prosperity had come to the Atlantic seaboard and luxury could be afforded, our Colonial ancestors built and furnished for dignity and comfort. On the Pacific seaboard and in Holmby Hill, California, that same atmosphere is echoed in the living room of the home of Mr. and Mrs. R. G. de Sylva. Hooked rug, chintz wing chair and sage green panelings are typical. H. W. Grieve, decorator

The Early American Style

As we understand it today it is an amalgam of all the beginning tastes from several national sources up to the Revolutionary War

A WISE man once said that all men eventually return to their beginnings. So it is with nations. So it is with taste. For the past decade and more Americans have re-valued their national beginnings in taste and found them not only good but easily livable even in this machine age. The Early American type of house maintains its popularity among those building or buying new homes, irrespective of the locality they are in. So Cape Cod cottages spring up in Oregon and high pillared Southern homes are found on ancient, elm-lined New England streets and the gambrel roofs of our early Eighteenth Century forefathers help make the skyline in a thousand suburbs. The Early American house is the standard of taste in architecture.

Equally Early American furniture and decoration are the standards of taste inside those houses. They represent beginnings, ancestry, the race whence we first sprang. And it is interesting to find that even second generation Americans sprung from Continental stock instinctively express their loyalty by adopting this same cosmopolitan taste in furnishings. Furniture has followed the flag.

It is a mistake to think that the development and prosperity of the Atlantic seaboard were due mainly to settlers of English stock and that consequently when they came here, they either brought or made only furniture of contemporary English taste. For its area the Atlantic seaboard in the Eighteenth Century represented as proportionately many national taste sources as the entire country does today. Dutch, Spanish, German and French taste came here and expressed their influence. Then gradually the English taste infiltrated these other ranks. Only in isolated instances have the original styles—certainly to our enrichment—persisted. They are all part of that great furniture category we speak of as Early American.

So the tulip-decked pieces of the Pennsylvania Dutch and the French curves of the early Charleston and New Orleans French and the sturdy burgher products of New York and the Hudson Valley all take their place beside both the first early, primitive pieces made by those who broke the frontier and the classical elegance of late Eighteenth Century English cabinet makers. Indeed, even after the nation had won its freedom, French refugees, fleeing revolution at home, brought to these shores the taste characteristic of their own land at that time. And this, too, went into the amalgam we call Early American.

BUT, you may say, when did it cease being Early American? No tides of furniture taste can be hemmed in by dates, but let's say, arbitrarily, that Early American runs from the beginning and through the Revolutionary War. After this came the Federal era when the new nation was becoming established and Federal furniture appeared. To be arbitrary again, let's say that the Federal era in furniture extended up to and including

the year 1825. After that American Empire reared its head, eventually to degenerate into stupid grossness, then dull, homely Victorian and smugness.

So much for those eras of taste in furniture which we lump together today as Early American. What is the spirit of this taste and why does it appeal all over the country, to all kinds of Americans, as it has done for some many generations?

EARLY AMERICAN is a style for growing. Sturdy, forthright, unpretentious, it inevitably brings to mind those low, rambling farmhouses which simply and hospitably reached out ever another wing to enfold the always-increasing Colonial family. We might call it the "table d'hôte" of decoration—good plain food, well-cooked and well-seasoned—but no nonsense about it! And it's a "family-style." As surely as little Johnny outgrows his breeches, a house with a growing family never "stays put." It's constantly adjusting itself to changing ages and tastes—and the essentially informal Early American scheme perfectly fulfills its needs.

If you choose Early American you have probably the easiest style of all to work with. For to its originators in pre-Revolutionary days it wasn't a "style" at all. It was pure functionalism. Furniture took the form which was easiest to make and most practical in use. This does not mean that those first pieces were not beautiful. They were beautiful—if respect for material and honesty of construction were any criteria. And, though the Colonial housewife had no time to bo her her head about whether her new curtains were the "correct" shade for her rag rug, still their quaint sprigged pattern fell, with casual unstudied harmony, into step with the rest of her room.

SO LET it be with your house. Like the Colonial housewife, you, too, with young Jimmie and Joan fairly constantly underfoot, must acquire a casual hand with your Early American house. This "casual" cannot, however, be interpreted as "careless." The original Colonial houses, however tiny, were neat as a pin and, if today some of them seem overcrowded, take heed lest yours become the same—it's all too easy! A Seventeenth Century salt box cottage had to economize on space—because you have more room don't feel you have to fill every inch of it!

Early American, nevertheless, is a natural style to collect to. As your original pieces were probably good, sturdy, inexpensive reproductions, so your subsequent additions, captured at auctions or purchased brand new, will mean little strain on the most rigid family budget. And many of your accessories may be fruits of your own hobbies. Needlepoint, painted toile trays, hooked rugs, crocheted bedspreads—they'll all fit in and your house, like you, can grow old with dignity and grace.

Variations of Colonial Interiors

Early American rooms as furnished by contemporary decorators in seven houses stressing Colonial, Federal, Victorian and Cape Cod themes



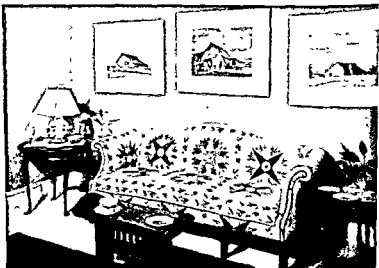
A fabulous double bed in this feminine guest room is protected by a white lace canopy and a spread of white ruffled batiste with yellow ribbon insertion. Curtains are of the same material. Decorators, John A. Colby & Sons



Guest bedroom in the St. James, Maryland home of Mr. and Mrs. Adrian Onderdonk displays pink and green awning stripes on the wall as a cheerful background for the twin maple beds of Colonial design. Draperies of printed floral sateen hang at the windows. Above the beds are Eighteenth Century costume prints in broad white frames. W. L. Beard was the architect of the house and Maud-tone, Inc. did the decorating



Maple pieces are always suitable to the Early American room. Here a primitive form of maple desk stands between two windows draped in old chintz. The tiny desk stool is covered with plain white quilting. By George G. Frelenghuysen



Colors from paintings. Another view of the living room shown at the left reveals the source of its color scheme—the three water colors by Julius Delbos. To these were matched the browns, blues, soft reds and bluish green of the antique star-wheel quilt that covers the sofa. The wallpaper is soft blue. On one side of the sofa is an antique mahogany drop-leaf table; on the other a maple gateleg, a tray coffee table in front



Maple furniture Because children dote on bright colors—and think it's an adventure to climb "upstairs" to bed—this room should make any youngster happy. All furniture is maple; the draperies and spreads are giddy pea-ant print in red and blue. A white wallpaper reflects these shades and the gray hues of the rug. Wanamaker's, New York



Rose, blue and white is the color scheme of this Victorian parlor. It is in the 135-year-old residence of Miss Hazel Heissenbittel, decorator at Bayport, L. I. A classic paper carries embossed medallions in gold and blue, and the tall cupboard-desk is painted cream, the interior blue, sprigged all over with sentimental pink flower bouquets



At the other end of the "yellow" room (above right) a tiny love seat is upholstered in lavender and green chintz. The little mahogany cupboard hanging above is lined with antique chintz and holds a collection of luster pitchers. And that three-tiered tea table is useful as well as ornamental. In the fireplace stands an old-fashioned coal grate



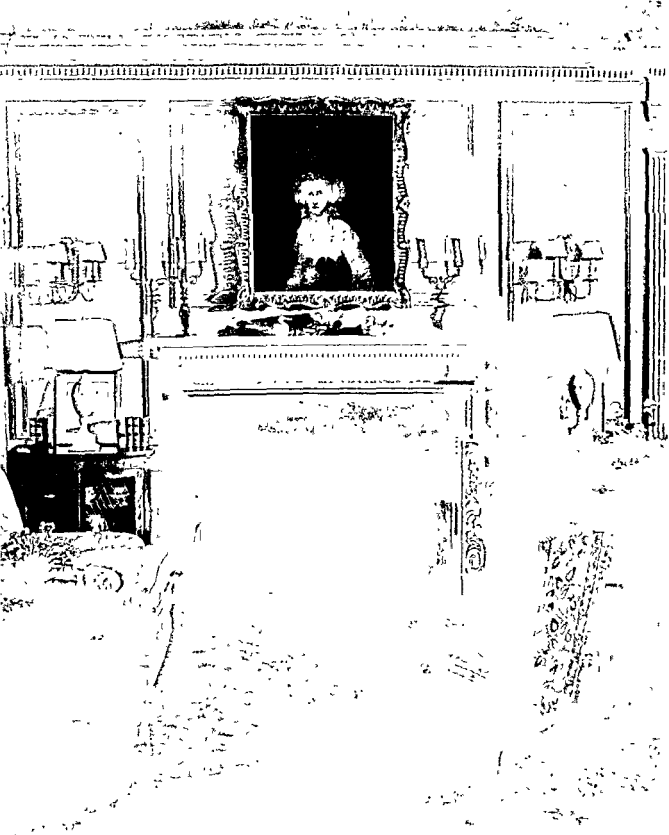
Federal The theme of this Federal American room was suggested by the curved lyre backs of the dining chairs, a favorite motif of the Colonial cabinetmaker, Duncan Phyfe. Over the mantel is a convex gold framed mirror. White walls are paneled in crimson ivy leaves; draperies and chair seats in red, gold and black chintz. J. L. Hudson, Detroit



The yellow room in Miss Heissenbittel's house solves the problem of only two windows, and those facing north and east. The paper has a clear yellow ground, with cherries and pale violet birds. Curtains are yellow chintz, scalloped and bound in rose, and the antique Hitchcock chairs are also yellow, bright against a dark brown painted floor



The sitting room in Mrs. Wallace Chauncey's guest house in East Hampton, N. Y., was patterned after an early Cape Cod cottage. Walls are covered in rose, red and off white plaid paper; cotton curtains carry the same design. The sofa is in a rough beige; chairs in blue, rose, and off white. Aymar Embury, II, architect; Emma Romeyn, decorator



Types of Georgian Decoration

Social customs which brought about changes in furniture during the reign of the four English Georges—a formal style for formal living

THE WORD "Georgian" applied to architecture, decoration and furniture is one of those broad terms that need pinning down to more exact facts. The first two Hanoverian kings of England, Georges I and II, whose years cover from 1720 to 1760, had very little to do with the taste of their times. Social customs, however, did bear an influence, customs such as travel to France and Italy and the following of new fashions by those who could afford to take them up. These brought about many types of furniture and decoration.

The period ends with the Adam Brothers, roughly 1780, who, by introducing the classical tradition into architecture and decoration, made the most pronounced innovation of the Eighteenth Century. Midway in this century comes a succession of fashions—French, Chinese and Gothic. The last doesn't reach the American scene to any marked extent, nor does the French very much. The Chinese did leave its stamp here. The French taste for rococo decoration was the result of travel on the Continent, it showed itself in the be-ribboned chairs of Chippendale and in the open carved mirror frames. The Chinese taste also came to England via France. The classical style of the Adams, which swept away these fantasies of Chinese and rococo tastes, likewise stemmed from the journeyings of those brothers to Italy and the general awakening of interest in all forms of classical architecture and art.

THIS ARC of years and reigns, of architects and cabinet-makers, produced a great diversity of furniture, from heavy bookcases to the smallest bibelots. For our purpose it is sufficient to take only two—beds and chairs—to illustrate changes that came to them in the Eighteenth Century.

Whatever forms chairs took in these six decades, one type remained steady—the Windsor chair. Appearing first at the opening of the Eighteenth Century, it still is a popular type both in England and America. But there were many other chairs and in their evolution we read social history. The early Georgian introduced the lion's paw and the eagle motif. Around 1740 chairs became lighter and, due to the contemporary French taste, broke into the leaf and ribbon motifs mentioned above. When satinwood was imported into England toward the end of the century, the chairs were inlaid and painted, a fashion that ran roughly from 1770 to 1785.

In the second quarter of the century mahogany became

the popular wood and it supplanted the oak and walnut hitherto used. It also bore a marked effect on English beds. Up to that time the bed had been swathed in draperies, its woodwork entirely covered in some instances. The popularity of mahogany stripped off these draperies and left the wood exposed. Consequently the four posts were delicately carved and topped with a light tester board or decorative finials. The four poster of Eighteenth Century America, still popular today, is directly traceable to that change in wood style.

Georgian furniture as we find it in Eighteenth Century American houses is architectural and classical. It was originally designed to go into houses of pronounced classical architecture. This harmony between the inside and the outside of houses created a dignified atmosphere and set a standard of living. Whatever vagaries in the way of lacquer, veneers and marquetry of exotic woods and Chinese motifs may appear, still the classical dignity of the furniture does not change. And it is still the safest choice of those who cannot quite make up their minds. When in doubt, buy English Eighteenth Century type pieces.

AND YET Georgian is not an easy style for beginners in home-making, for the very perfection of Georgian pieces demands a practised hand with backgrounds. Success lies in what we may call "restraint of inclusion". In other words, be careful above all not to crowd a Georgian room. Think, as though you were painting a picture, of the value of empty space. Give your pine breakfast room a frame of wall space, pay an Adam cornice the compliment of plain full length draperies. Keep the background clear toned, rich textured and quiet.

Georgian takes, too, some living up to. If you choose a Georgian dining room, for example, peasant pottery and Mexican glassware are not for you. Waterford crystal, gadrooned Sheffield or sterling are just complements for even your "fiddle" dinners. All your accessories must exhibit the fine lines, the careful workmanship tradition of Eighteenth Century life.

All this isn't really as difficult or as expensive as it sounds. Your greatest expenditure will go for the larger pieces. Once these are found, fill in with inexpensive occasional pieces—and if you take to heart that value of empty space you won't need as many of these as you imagine.

Finally, a Georgian house requires, above all things, perfect management. The Colonial homes in which the American version of Georgian was born were first of all orderly and well-run. There was, and still is, a mood of competent hospitality about a Georgian house which brooked no flurried last minute tidying up, no harried hostess who presented anything but a smiling calm when suddenly faced with four extra places at dinner. Georgian requires a formal system; but the homemaker will find a Georgian home ample reward for her best effort.

Georgian formality. Chiefest of England's contributions to decoration was the standard of leisurely living implied in the furnishings of her great country houses. The living room, with its Eighteenth Century mahogany and classic moldings, echoes some of this character. It is in the Montclair, New Jersey, home of Mr. Wilfred J. Funk of which Walter Johnson was the decorator

In the Eighteenth Century Manner



Twelve Georgian interiors by decorators show recent versions of this period

Knotty pine highly waxed paneling sets the period character of this library. Colors of the book bindings are repeated in the antique Oriental rug, in the reds and green of the floral linen on the wing chairs, in the deep rose-linen of the loveseat and in the old tiled edging the mantel. It is in the home of Mr. and Mrs. Augustus M. Maxwell, Woodstock, Illinois. John M. Quinn, of Colby & Sons, decorator. Views of two other rooms—and entrance gallery in the living room—in this house are found at the bottom of page 151.

Mixed styles A glimpse of this living room may be seen from the foyer at the lower left of the opposite page. Studying them together, one sees that the Regency note of the foyer is combined, in the living room, with Eighteenth Century furniture and with such modern touches as the mirror panel between the windows and the pair of tufted seats. Thus the two are related and there is no abruptness between them.

The draperies are unlined red and green taffeta, gracefully draped. One of a pair of Regency commodes can be seen at the right.

It is in the New York apartment of Mrs. Arthur James, of which James Lander were the interior decorators.





A spacious hallway is the entrance gallery of a New York apartment whose interior plan and architectural details were completely redesigned by Francis W. Roudesh, architect. Ruby Ross Wood decorated it, using fine Georgian antiques against the severe oyster white walls and the carved fretwork of the rug.



The beauty of Georgian in its best traditional mood is expressed in this restful drawing room in the New York apartment of Mr. and Mrs. Hermann G. Place. The old blue of the walls is repeated in the antique satin on the Sheraton sofas. The mantel is carved old English pine. Décor by Walter Johnson of New York.



Regency motifs (that last phase of the Georgian period) are used in the foyer of the New York apartment of Mrs. Arthur James, of James & Landor, decorators. The walls are striped with bands of crumpled gold paper; a Regency black and gold bench is flanked by a pair of Venetian blackamoors holding gilded shells.



Regency inspiration is seen in the furnishing of the dining room, above, in the Southbury, Conn., remodeled farmhouse of Manland D. Lucas, decorator, designed by Annie Lou Maxwell of that firm. The walls of the long narrow room are off white, chairs are carved rosewood, and draperies terra-cotta stripes.



Modern textures can be used to set off traditional furniture. This is shown in this spacious drawing room in the Germantown, Pennsylvania, home of the I. D. Leys. Looped modern celadon green fabric drapes the windows, and the deep pile, off white rug contributes an interesting texture contrast to the reflections of the dark polished floor.



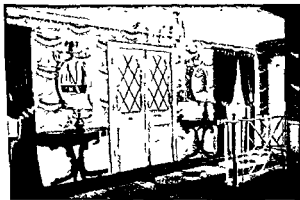
Fireplace group found at the opposite side of the room shown at left. The Black Adam mantel and Venetian mirror stand out against the light celadon walls. On either side are antique wall brackets of beautifully colored, antique French rock crystal. The decorators were Paly and Reimers, New York; the architect, George Howe, Philadelphia.



Decorating this library in Hugh C. Sicard's home in Rye, New York, was also a problem in architectural reconstruction. An extra door in the wall behind the Chippendale sofa was eliminated and the bookcases extended to the ceiling. The walls are pine finished, the color scheme is in beige and green. Walter Johnson of New York, decorator.



The dining room in the New York apartment shown on the preceding page of which Francis W. Roudsbush was architect and Ruby Ross Wood, decorator. The two 500-year-old Japanese screen paintings, on gold leaf recessed in the walls, suggested the beige-green of the walls, the gold of the rug. Baby spotlights in the ceiling focus on the screens.



Entrance gallery. At the top of the entrance steps in the home of Mr. and Mrs. Augustus M. Maxwell, in Woodstock, Illinois, is this gallery, which leads to the living room. The draperies are crème de menthe green and the swag and scenic wallpaper repeat that color against gray. Floor is parquet. Willard C. Walker was the architect.



From the gallery at left, one steps down into this charming living room. The walls are Caribbean green, the draperies and carpet off white. A curved Regency settee with yellow raw silk seat fills the wide window. Save for the two chaise-covered easy chairs and the piano, the rest of the furniture is Chippendale in feeling. John A. Colby & Sons, decorators.



The stately charm of Federal

Federal, the leisured wealthy style of a well-established young country, appeared in the Early Nineteenth Century. Here is its modern echo: restful green walls and background for the Federal details, black pigskin chair, foot-stool and State House bench, a gold eagle clock set into the mirror. Decorated by Joseph Mullen.

Rustic furniture of France

In the variations of French Provincial are found styles that mingle well with most of our Early American and English pieces

IF you would fashion your life around a graceful, consciously casual pattern, French Provincial is your background. For it typifies reaction against the too-civilized Rococo and voluptuous Baroque and a turning toward the earthy flavor of peasant life. Like Marie Antoinette in her Trianon, however, French Provincial is playing at rusticity. Its sturdy, simple lines carry an overlay of sophisticated grace.

This contradiction has always been a delightful one. French Provincial in a town house has a fresh, unspoiled taste. The same style in a country house presents a quaintly formal contrast to a rural setting.

You who choose French Provincial are by no means in doubt about your likes and dislikes. You have carefully considered the relative charms of formal and informal living and entertaining, and your final decision is a clearly defined combination of both. You appreciate the restful qualities of plain wall spaces and the clean, fresh-air view from simply-curtained windows. Yet when you see furniture, you see gracefully curving legs and an old world, satiny finish. Your few and well-chosen week-end guests live all day in tweeds, rambling through fields and wooded country, yet your dinner party the same evening is always formal. Your walnut dining table might have come from a cottage in Provence, yet you set it with ornate silver and your prized three-branch candelabra.

And in French Provincial you will find scope for all these tastes, for there is really no limit to the possibilities of this style. The list of furniture woods alone is a long one. Apple, pear, cherry—all the French fruit trees—provided material for the original furniture makers. All these appear in their natural finishes, and the subtle combination of several in one room makes a symphony of polished fixtures and highlights. French Provincial rooms may appear almost modern in their present day use of shaggy, textured fabrics. Color is ever-present, both the clear modern range and all the faded reds and tole blues of Eighteenth Century France. Patterns run all the way from delicate flowered brocades and tapestries to bright and forthright cotton checks and plaids.

EACH department of France had its own provincial expression. The furniture and accessories of country houses in Provence, for instance, are original in design, have robust and architectural frames and are diverse in types and shapes. The material employed is mostly the native oak, with walnut, chestnut and cherry following. Many pieces are made with swelled fronts, incurved sides and closed by S-shaped doors. An especially characteristic piece is the buffet-credence, a low buffet, reposing on scroll feet, closed by two wide, molding covered doors, above which are placed a pair of drawers. On the top is a second, narrower cupboard. The *panetière*, or bread

box, is another typical Provencal piece—a little cage made of tiny spindles with a delicately carved door, topped with a cornice. The sofa, or *canapé*, deep seated, extremely long and upholstered in brilliant cotton, is found there.

In the mountain region, Auvergne, the cold is intense and large fireplaces provide the heat, with benches each side of the fire. Beds are built into the wall, the side facing the room closed with wooden shutters or heavy material. The furniture is massive—tables large, armoires with double doors and two-storied china closets. Much of it was originally hewn out of the native walnut or cherry.

Burgundy can be remembered for the opulent moldings on its wardrobes, its carved and decorated beds, long stocky-legged tables and its single and double bodiced buffets, the last often made of a number of woods—fruitwood, elm and ash.

While the rustic art of Normandy and Provence produced the richest and most refined expressions, the Breton did not participate in the artistic evolution of France that brought these refinements. Yet much of the rustic art of Normandy resembles that of Provence—the same happy proportions, well considered composition and opulently carved details.

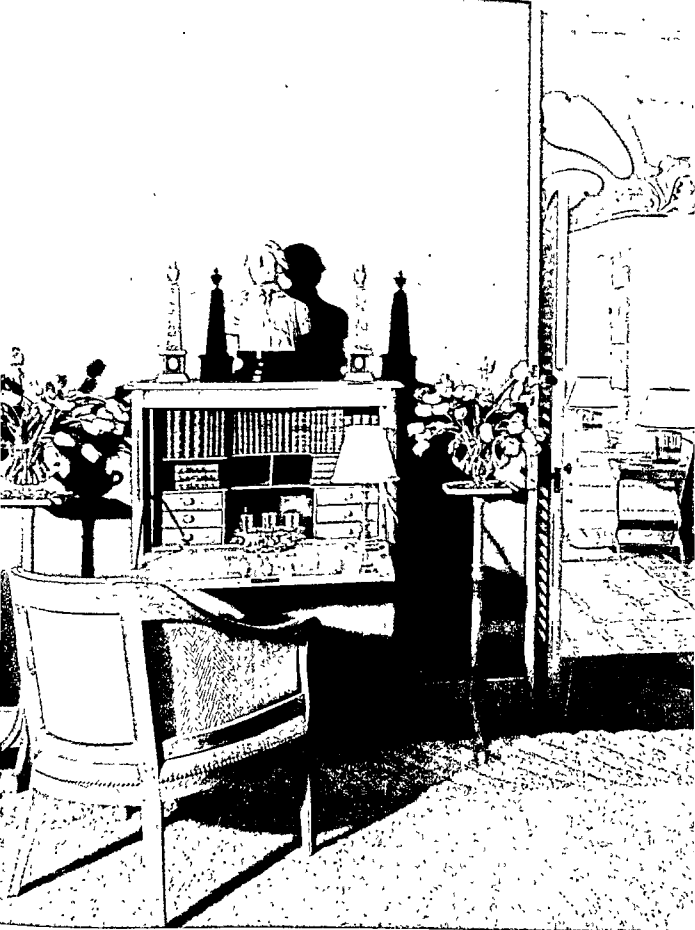
In Normandy several pieces are considered essential—a table, a buffet and a grandfather's clock and a chest bench. The bed is four posted and draped with curtains, although some are in the closed manner of Brittany.

The two most southern provinces of France, Guienne and Gascony, produced furniture based on the period of Louis XIII and the execution is often primitive in the extreme.

So we find provincial furniture that is graceful, delicate and florid in Lorraine, Normandy and Provence, simple and sober in Poitou, Saintonge, Picardy and Champagne, ample and noble in Burgundy and the Lyonnaise, and primitive and rustic in Auvergne, Savoy, Gascony and Brittany.

FRENCH PROVINCIAL, well done, affects a connoisseur as a perfectly prepared French dish does a gourmet. It has the deceptive simplicity of onion soup—satisfyingly earthy yet with a well high celestial blending of spice, flavor and texture. If you choose French Provincial you will have selected a style worthy of your highest artistic effort and guaranteed to prove pleasant and livable through many years.

French antiques The various furniture styles eventually had their influence on the pieces turned out by country cabinetmakers. And so we find provincial Louis XIII and Directoire. We also find they mix well with even modern furniture. Before this fine old Directoire desk stands a modern chair. In the Glencair, Ill., home of Mrs. Gerhard Foreman Samuel A. Marx, decorator architect

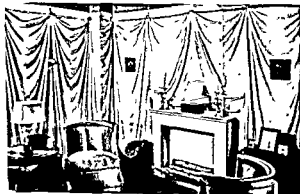


Decorators use French Provincial



Nine rooms show applications of this town and country style

With English To achieve a sophisticated and provincial effect in this living room, the decorators combined French and English Eighteenth Century pieces with a suavely modern background. This view shows the windows treated with deep valances in an essentially French manner, using American Colonial scenic chintz. Its red, green and eggshell coloring is repeated in the two striped occasional chairs, beige sofa and champagne colored rug. Note modern coffee table and pillows made from scenic medallions of the window chintz. The room is in the home of Robert Hattersley, Glen Head, L. I. James Blauvelt & Associates were the decorators



Formal motifs of the French Empire are successfully adapted to a New York bedroom in the apartment of Mrs. J. Cheever Cowdin. The walls are hung with fringed white Chinese draped to hang in points. The ceiling is green with an Empire design in gold and the semicircular Directoire chairs are in green satin. Virginia Canner, Inc., decorator



French medallions set in the wall on either side of the window furnished the tint for the soft olive green which the paneling of this sunny sitting room is painted. The antique Oriental rug is soft brown and beige and the draperies are warm tan. The room is in the home of Wilfred J. Funk, Montclair, N. J. Walter Johnson was the decorator



The arrangement of this living room was worked out so that the French Provincial table in the foreground may be used for dining. An antique provincial walnut chest and painted mirror (left) are charming against the Delft blue walls. Residence of Mrs. William Hamlin in Stamford, Connecticut, and H. Clifford Burroughes was the decorator.



Galle styles may be made to harmonize with the moods of today when skill is used. The scroll of the Baroque plaster cupboards is echoed in the Victorian swag of the curtains. Here the walls are glazed mauve blue. In the house of Mrs. Gerhard Foreman, Glenect, Ill. See page 157 for another view of this room. Samuel A. Marx, decorator.



Provincial styles of the Eighteenth Century have an essential kinship, as is proven by the living room of this New England farmhouse at Westport, Conn. French Provincial furniture and toiles are used with an Early American wallpaper, rugs and water colors. English chintz and china provide accent. Susan M. Graves was the interior decorator.



High in key and elegant in feeling, this dining room in the Gerhard Foreman house (living room above) has iridescent mother of pearl "kappashell" walls, silver leaf woodwork, antique pickled Directoire furniture. The hangings are honey colored brocade and the modern Aubusson is beige. Samuel A. Marx was both architect and decorator.



Floral chintz of a yellow sprigged French design make gay the walls of this country bedroom and afford just the right background for the yellow carpet and the beds and chaise longue in yellow quilted silk. It is in the country home of Wilfred J. Funk (see living room opposite and page 150) of which Walter Johnson was the interior decorator.



Fruitwood was a favorite medium used by both town and country French cabinetmakers. Here it appears both in the wood and in painted finishes. The walls are soft blue green. Rose and plum are found in the draperies and again in the upholstery. The house is in Washington, D. C., and Woodward & Lothrop of that city were the interior decorators.



Portrait of the Victorian Era in present-day New York

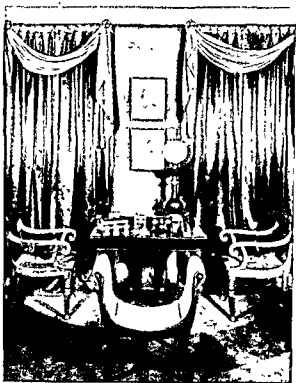
The romantic union of two periods

It is possible to combine Regency and Victorian pieces to mutual advantage

STRANGE as it may seem, the elegance of Regency and the homely charm of Victorian may combine with great distinction in the same house and even in the same room, given the catalyst of modern fabrics and color harmonies. Mr. Carl Wilson's house, a remodeled "Eighties" brownstone decorated by Paul Kent, is a brilliant example. The parlor is shown opposite. On this page is illustrated one of the bedrooms, in the Regency manner, and other rooms, shown on the following page, are in the most flowery Victorian style. In each of these rooms, deep jewel colors and rich textures set off the curving lines of the old furniture.

Three views of one of the bedrooms are shown here. The walls are dark forest green and the carpet matches them, creating a quiet backdrop for brilliant details. The curtains are of heavy forest green satin, with bright red flannel—witty anomaly—making the swags. Over the bed, an old architectural drawing is in tones of red and green, like the Italian engravings over the mantel and at its sides. The velvet table skirt has a gold galloon fringe.

All the furniture is original Empire and Regency. The swan bed and two chairs are covered in green corduroy, and the fireplace chair wears bright red and green stripes. Other photographs of this house overleaf.



THREE VIEWS OF ONE OF THE BEDROOMS IN MR. WILSON'S HOUSE



The tiny entrance hall strikes an exciting color note—bright red flock paper on the walls, darker red for the carpet. The mahogany stair and tall Baroque mirror are lighted by tall Mackamoor lamps with gold shades.



The parlor, (above) seen from the entrance hall, sets paper mache' furniture, inlaid with mother-of-pearl, against white flock paper walls. The table skirt is fringed yellow velvet and the tall blackamoors hold gilt baskets of green laurel leaves. The home of Mr. Carl Wilson. Paul Kent was the decorator.



In the dining room, a blue-green ceiling and gay flow-chints on one wall disguise the low ceiling and difficult proportion. The table is a marble slab, against one wall a gilt Baroque side is completed by a Victorian fruit painting, pressed in.

In the parlor too is this beautifully carved sofa in yellow & an original piece signed by Belter, the great Victorian designer. The white double doors leading into the hall have gold frames. A single note of purple is the little chair, in tufted.

Romantic trend—Regency and Victorian

THE tide of Colonial and Georgian influence, which we have described on the previous pages, might be charted as a long curve, always dominant in American decoration. Winding about it are the Romantic influences of the Nineteenth Century—the American interpretation of Regency, the brief Gothic revival of the 1810's, and the Victorian of the middle years.

On the next page we show the work of Duncan Phyfe, father of American Regency, and one of the interiors from the movie "Gone with the Wind", designed by Joseph B. Platt. On this page is the New York childhood home of the late Theodore Roosevelt.



The Roosevelt parlor (above and below) restored by the Women's Roosevelt Memorial Association, as nearly as possible to its appearance in the 1850's, gives a vivid picture of the fine drawing rooms of the era. Many of the pieces are Roosevelt family heirlooms and others are pieces of that era that closely approximate the originals.



The dining room is an example of the fashionable Victorian-Gothic influence. The dining chairs belonged to Mrs. Douglas Robinson, but are similar to the originals which, like the table, were bought by the present Colonel Roosevelt's grandfather.



In the parlor (right) are the customary tall pier glass and marble-topped rosewood table. The beautiful crystal chandelier, gray blue and beige carpet and satin draperies are copies from the old ones; the tall glass bell is a Roosevelt heirloom.

The origins of the Romantic trend



FROM 'GONE WITH THE WIND' THE VICTORIAN DRAWING ROOM AT TARA

A movie and a book supply furniture information about this lush period



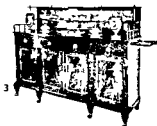
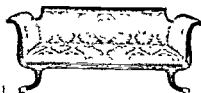
PHYE DINING ROOM HOUSE OF HISTORY AT KINDERHOOK, N. Y.



SOPHIA BELDEN DESK

THE THOMAS PEARSALL CONSOLE TABLE

1 Duncan Phye saber leg sofa, in silk brocade, from the Pendleton Rogers house at Hyde Park, N. Y.
2 Phye mahogany serving table, with a bow front and turned legs ending in carved claws
3 Thomas Pearsall's Duncan Phye Egyptian sideboard
4 Mr Bayard's Phye armchair, dated 1807. All illustrations from "Duncan Phye and the English Regency", by Nancy McGlelland Opposite, Regency living room in New York home of Mrs. H. Mercer Walker





Regency etched in tones of white, pale green, black and gold



American Modern—second generation

Like many another migrant from the Old World, Modern fought hard for survival. Now assured, it has developed the slimmer lines and sophistication shown in this library. Desk and channel tufted chair wear ice blue leather. Rug and wallpaper, putty color. Note parchment leather books for table. By John Gerald of B. Altman.

Modernism up to the present

The progress of this revolt against over-decoration has reached a phase where it appeals to more American home-makers than heretofore

WHEN Modern furniture and decoration first broke on the American scene, it had the same effect that any abrupt novelty will produce—it divided people into two widely separated camps. Conservatives loathed it and liberals gathered on the side lines to cheer. And so the battle raged for a long time. However, over the course of two decades the cleavage has been healing. How did this come about? Perhaps we can best illustrate the answer with a story.

Some years back a prominent Viennese decorator designed a New York apartment in a Modern style that was definitely reminiscent of a familiar period. When questioned by the amazed liberals about it, he answered: "At twenty one I discarded my grandfather. Five years later I found a grandfather to be necessary."

THE first Modern furniture to appear in the United States made such a complete disavowal of the past, was so utterly unlike anything we had seen before, that it was not acceptable. It threw grandfather completely out the window. Gradually, over the slowly passing years and in various nationalistic mediums, it has been growing closer and closer to the past. More and more it is using lines, colors and even accessories that obviously are derived from furniture and decoration styles familiar to all. Once more a grandfather in taste is being recognized as necessary.

Once again the pendulum swings closer to the happy medium. Three pieces of Modern and two of traditional furniture may make up a "Modern" room. Three parts traditional and two of Modern may be described as purest "traditional". But to both camps the creative thinking along Modern lines—done by scores of designers, decorators, and artists—has given a clean sweep of simplicity which is very refreshing.

Once upon a time, a simple departure from tradition was enough. If a room or a new piece of fabric or furniture was different enough, it was bound to be good. Today our standards for Modern are more exacting and the new furniture must be capable of fitting, as does its owner, into a broader background.

So we can truly acknowledge that Modern—once a gawky infant, precocious and over startling—has today become a charming and graceful grown-up. Its adolescent growing pains—those skinny gas pipe chairs and elephantine sofa beds—have mercifully abated giving way to the swinging curves and lighter proportions of maturity.

We have developed a free hand with Modern. On our first acquaintance this style has proved to be both pleasant and pleasurable. We have given it more pattern, we have experimented with contrasting detail, and we have widened its color range to include not only the well known soft pastels but stronger, brighter middle and dark tones. Even that drab, ubiquitous

beige renews itself and takes on a new and positive note.

The development of new materials has always been the signal for the unfolding of new forms—in decoration as in art and architecture. And the new stuffs of the Twentieth Century have given a new impetus to Modern. Leather is used in new ways, plastics in everything from bakelite for table tops to whole pieces of the crystal clear methyl methacrylates, Lucite or Plexiglas.

These same simple characteristics give even the smallest Modern room a feeling of space. While you can overcrowd a Modern room, with plain textures and a comparative scarcity of complicated details, it's a fairly easy pitfall to avoid. And Modern is perhaps the only style to have recognized the full possibilities of "double-purpose" furniture. Your Modern card table may easily extend to hold a bountiful buffet supper, and what looks like a capacious loveseat may turn out to be full sized accommodation for the "visiting fireman" who mixed his last train out. Thus, while good Modern furniture is no less expensive than good period furniture, your initial outlay for Modern pieces, if you choose wisely, may cover a good deal more territory.

Modern, too, is a "growing" style. You will notice that today's Modern furniture has a surprising resemblance to the general lines and proportions of Eighteenth Century pieces. It thus provides a wonderful background for antique accents which you may later set against it. If you assemble a blond wood living room, a mahogany secretary will stand out in striking contrast and at the same time have a pleasing affinity to its surroundings.

PERIOD accessories discover a flattering frame in Modern. Your collection of old Spode or Meissen, in a Modern cabinet, will stand on its own—find accompaniment without competition. And, finally, Modern gives free reign to your hobbies. The special interests of your life become a part of your background; each room in your house may be a living picture of your work and your amusements. This versatile style offers a wealth of material for the vivid and pleasing expression of your own personality, for Modern, like a good friend, gives of itself, yet never intrudes.

Another influence which is having its weight on Modern is that of the old China trade. Modern chests are beginning to appear with the simple lines of Chinese architecture or with hardware copied from old Chinese cabinets, lacquer finishes, bamboo and fret motifs. The exotic woods which recall that the Pacific trade route stopped at Honolulu and Guam are used for accent pieces. In no sense *Chinoiserie*, this is a healthy Modern trend that combines rare Chinese antiques with a fresh interpretation of the old.



Mirror and light bare walls tend to enlarge this new dining room

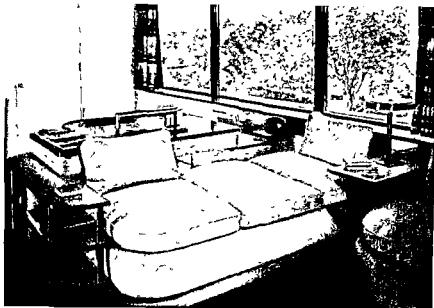
This dining room demonstrates one of the principles of Modern decoration. While the walls are bare of ornament, by using curves a sense of ornamentation is given the room. Here the circular dining table is the contributing curve and the chair backs add theirs.

Although the room is large, it has been made to appear even larger by painting the walls oyster white, using a large peach tone mirror from floor to ceiling and curtaining the curved end of the room with unbroken fall. The dining chairs are covered in a rich dobsonnet fabric. It is in the home of Mr. W. E. Busby, at Kansas City, Missouri, and was decorated by Ken Weber.

A modern use of effective curves

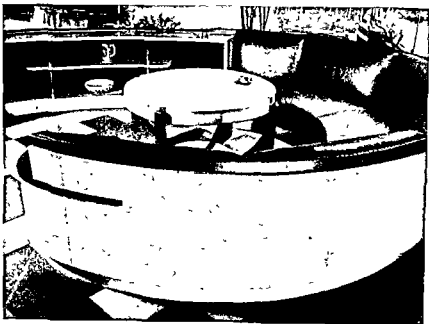
Curves used in contrast with straight lines prove decoration enough for a modernist designer

Windows for work Along the wall of the upstairs sitting room a range of windows lights a broad desk designed for work. A low shelf at the corner forms a bookrack and end table combined for the lounge at the back of the desk. The walls and floors are beige and the furniture is of pear wood with pale gold trim. Upholstery is champagne velvet. Curtains of plaid material hang straight from an allover valance. Note the simple lamps.



EDWARD W. TANNER ARCHITECT

Playroom curves A comfortable blue leather bench swings out in a two-thirds circle from the wall in the basement playroom. Its back is covered with sheet cork and the wood trim is vermilion lacquer. This curved lounge carries out the curve of the refreshment bar. Photographs cover the circular walls. The floor is cleverly laid out with a geometric pattern of gray and black linoleum. The couch, like other furniture in the house, by Kem Weber.



Curved stair well The spectacular part of the house is the wide curve of the stairs and the manner in which the inlaid linoleum of the entrance foyer below accentuates the circular theme. The pattern has been worked out in shades of gray with accents of black and cocoa. The warm gray note is carried up the stairs by a carpet of the same tone. This affords a back ground for the stair rail, a simple design in satin silver finish with a black marble base.



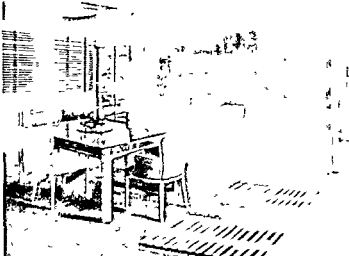
Wholly modern

Interiors of this house are unusual for fine materials and rich colors

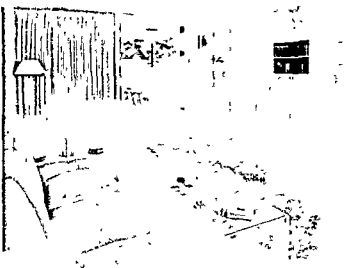
THE interior equipment and furnishing of this suburban home, like every other part of its construction, is noteworthy for its fine materials and sturdy workmanship. Everywhere you will find a striking simplicity of form set off by fabrics of rich color and interesting weave. In some rooms, particularly on the second floor, the walls are painted in bright colors; in others they are paneled with tropical woods of distinctive grain and subtle, restrained coloring, that give the rooms distinction.

Take the living and dining rooms (illustrated at right and on opposite page) as an example. The Narra wood which is used as a facing for the plywood wall panels comes from the Philippines. Its simple grain is unbroken by moldings. The same wood, finished the same light mahogany color, is used for the furniture, the upholstery being gray-green and primrose yellow with just a dash of plum. The Venetian blinds are left with a natural wood finish. Curtains and carpet are beige. Notice the interesting form of the armchairs.

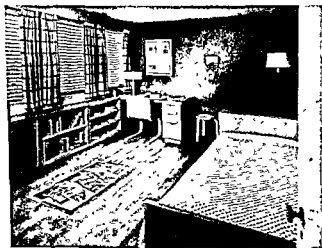
In the study still another wood is used for plywood facing—Warri, which has a zebra like grain



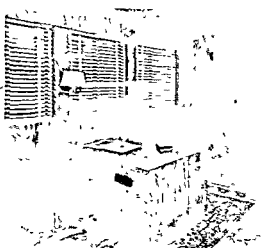
THIS DINING ROOM MAY BE CLOSED OFF BY THE FOLDING DOORS AT THE RIGHT



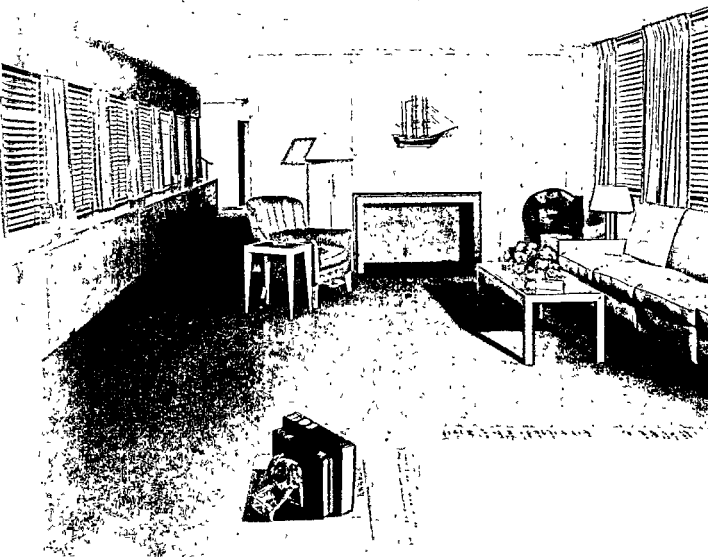
SLIDING GLASS DOORS AT ONE END OF THE LIVING ROOM OPEN ON A SCREENED PORCH



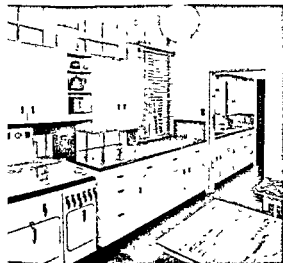
The two boys' rooms on the entrance front each have one wall lined with windows. The rest of the wall surface in the one shown above is red, matching the bedspread tufts. The strongly built unit type furniture is of specially treated oak.



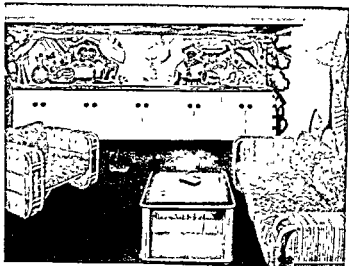
The study, at the rear of the house, has its own bathroom. The walls are paneled with Warri faced plywood of copper shade. The desk is of teak and the swivel chair is covered with cream leather. The rug has a gold background. Blinds in natural finish.



THE LIVING ROOM WALLS OF HARRA FACED PLYWOOD, ARE BARE EXCEPT FOR A FINE SHIP MODEL ABOVE THE FIREPLACE

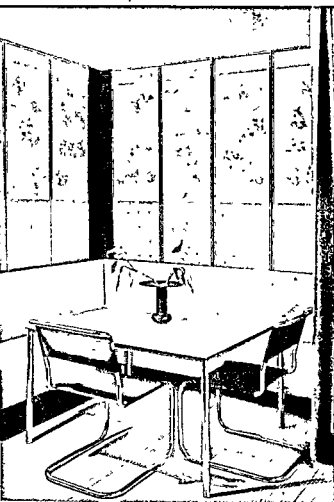


The Kitchen is noteworthy for its interesting use of glass brick light the work surfaces below the cupboards. Gray marbled rubber is used both on the counter tops and on the floor, where is laid over a layer of sponge rubber to ease the feet

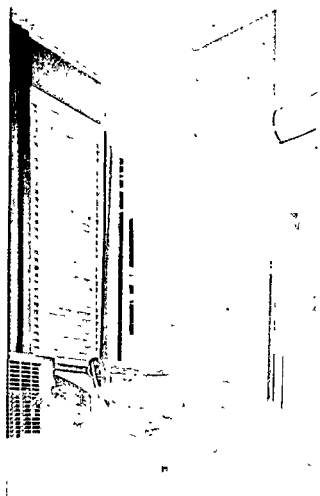


The recreation room, with murals by Owen Mahoney, is placed so that guests may be entertained here without interfering with life in the house upstairs. Concealed in the cupboards under the black counter top are sink and refrigerator

Colors from the Orient are



PHOTOGRAPH BY HINDEN



FOR a long time the student of Modern decoration has been casting his eyes toward the Orient. The native Japanese house, for instance, has many elements that could be applied to the structure and decoration of Occidental homes. The use of sliding glass walls on page 57 is a case in point.

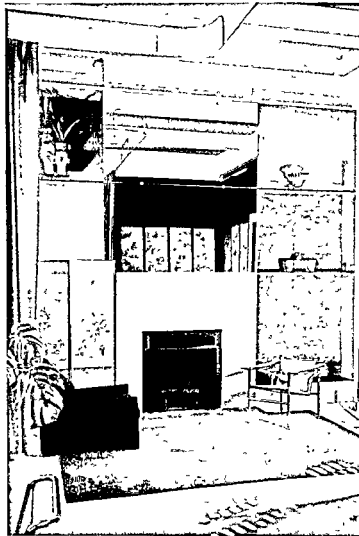
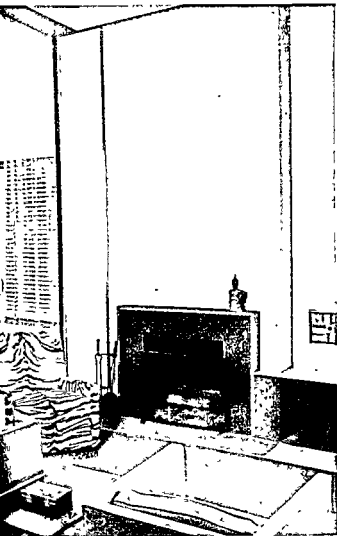
It has also been a tenet of the modernist that many forms of Far Eastern art, fabrics and wall hangings especially, can be combined with contemporary furniture. The New York apartment of Mrs. Felix Wilkes demonstrates this principle.

The dining room walls are lined on two sides with folds of an antique Korean screen which Mrs. Wilkes brought from the Orient. It gives a vertical feeling to the already high walls of the apartment and lends soft color notes—gold, blue and pinky coral—to the decor. The benches around the wall are covered in Chinese matting, the furniture is metal tubing.

AMONG the various evolutions of the modern taste was the Bauhaus functional furniture which ran to tubing and square boxes. Chairs and couches, such as those shown here, departed from their traditional forms and were accepted so long as they "worked." To certain eyes these pieces, fashioned from tubing and stout fabric, had a desirable airy grace. They combined with the rigidly simple decorations of the apartment. The fabric echoes the texture and color of the hangings.

The effect of the high ceiling is offset by these wide full hanging curtains in deep brown. The color scheme in the bedroom, a corner of which is shown above, is taken from an other Korean screen in dark brown, gold, gunmetal, gray and deep peach. The ceiling is peach, the walls in gray, cocoa and peach. The floor is covered with matting and a gunmetal scatter rug. The metal chaise and the bed are in the same dark shade.

ended with Modern pieces



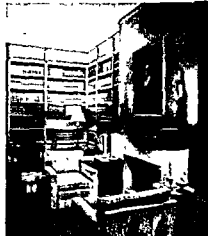
THE living room also has matting covering the floor, set ting off a dark blue rug. The walls are white with terra cotta beams and terra cotta recessed windows. A panel of light blue has been introduced over the mantel and the chairs are upholstered in purple blue material, and one chair has been covered with a tiger skin from Calcutta combined with beige leather on the sides; the animal's head hangs over the chair back. A single ornament breaks the severity of the mantel line.

Except for the bedroom and kitchen, this apartment opens into one large room. In order to give it a sense of division, long ceiling to floor curtains are hung on trolleys and can be pulled together. In some cases these are of heavy materials, in others light. An example of the latter is found in the sheer curtain beside the fireplace and the curtains enclosing the dining room. William Muschenheim was the interior decorator.

ANOTHER view of the dining room, showing several panels of the Korean screen used for color beside the fireplace. In a niche on the opposite side of the mantel is a Tibetan hanging in soft yellowy green and coral. The rug in front of the fireplace is burnt orange. The panels mounted on the wall are reflected in the ceiling-to-mantel mirror over the fireplace.

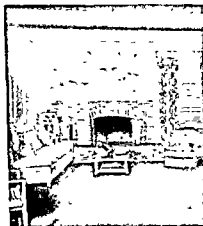
The general effect of this Oriental-Modern decoration is to give the apartment an air of spaciousness. Stark simplicity acts as an enricher of the colors of the Korean and Tibetan fabrics and screen. A few touches of rare china from the same sources are the only other *objets d'art*. While the rooms seem to lack warmth, they do stand as examples of the more impersonal type of contemporary decor. With such a background the persons who live against it have very little competition of interest. Their living is also very definitely simplified.

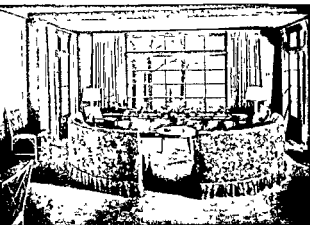
Seven interiors in contemporary style



In butternut Although some occasional Georgian furniture is used, the effect of this library is Modern. Walls are butternut wood, the hand-carved rug, dark caramel. Furniture and draperies are in varying shades of brown, gold and beige, leaving the books to supply further color. The home of I D Levy, Germantown, Pennsylvania. Dorothy Paley and Helen Reimer were the decorators of this house

With pine walls Rustic pine walls and ceiling beams manage to convey a sophisticated effect in this Miami, Florida, living room in the home of Theodore Moore. Custom made Modern furniture is combined with an Eighteenth Century pine desk. Note the use of cane and the off-center wide brick fireplace, with its raised brick hearth. The decorator was Jack Cameron





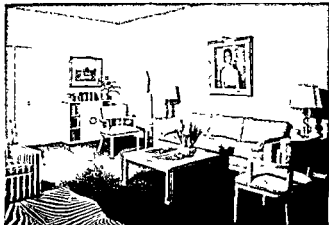
Benches and books The pair of benches, arranged in a semi-circle, looks away from the book-shelves to take advantage of the window view. It makes a cocktail and reading group. Home of Mr. and Mrs. Paul Kuhn, Highland Park, Illinois. Marshall Field were decorators



Penthouse library in New York apartment of Mrs. Spaulding Kirk. The terrace overlooks the terrace. Two long modern sofas can be used as beds for emergency guests. Furniture is bleached oak. Chairs and stool covered in green stitched leather. Emma Romeyn, the decorator



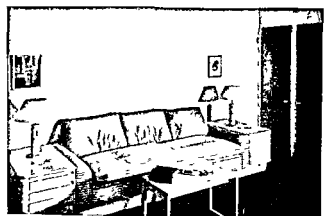
Upstairs sitting room in home of Mr. and Mrs. Joseph Vance, Grosse Pointe, Mich., contains a long chest which has a section for make-up. Desk and chaise longue—all furniture especially designed—complete the equipment shown here. Alexander H. Garard, decorator



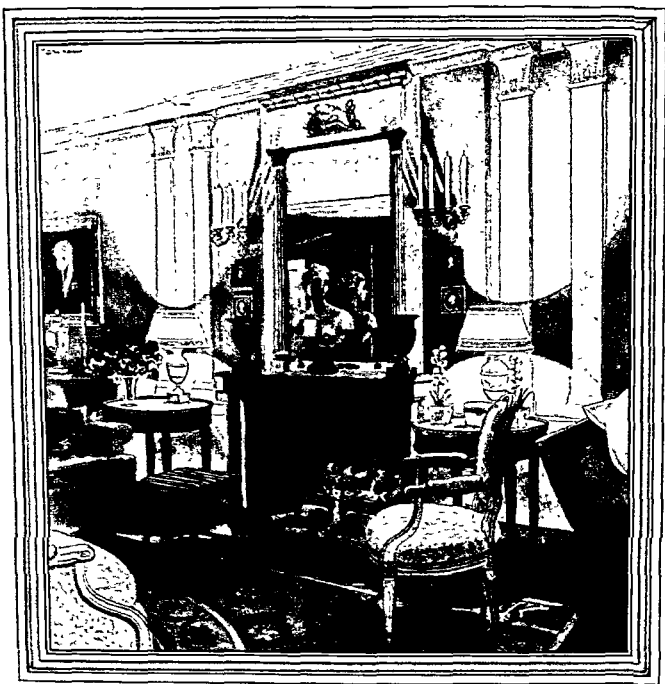
Sofa group in New York living room of Murray R. Chipman. Walls and rug are mint green and the sofa vivid shrump pink, colors appearing in the painting above. Furniture has a blond finish. The modern coffee table top is silvered glass. John Gerald was the decorator



Beige-gray This small New York apartment of Miss Nancy Pierre is decorated in soft driftwood beige-gray. Furniture is bleached oak; color notes are terra-cotta cushions and carved and painted French heraldic lamp bases. Robsjohn Gibbings, Ltd., were the decorators



Sitting room Another view of the sitting room left shows the sofa with its end tables. The color scheme of the room is blue, rose and beige, all three tints appearing in the striped fabric on the sofa. Doors are covered with neutral beige Chinese matting for a cool effect



Pierre Brissaud —

A thirteen-page portfolio of room portraits by the celebrated French illustrator, Pierre Brissaud, showing studies that range from elaborate to simple settings for distinguished living



In arranging the color pages of this book we have chosen two groups of drawings which show the work of two room portraitists—David Pasne and Pierre Brissaud.

Just as one often finds the portrait of one's hostess in the room in which she entertains, so it is a pleasant custom to hang in a room a little portrait of that room.

Pierre Brissaud studied art at the École du Beaux Arts with Lepape, Marty and Martin, the famous French group of illustrators, and also worked a great deal on painting with his uncle, Maurice Boutet de Monvel. He is an accomplished master in the art of book illustrating and often makes his own plates, using intricate processes of the color etching. He was one of the artists who made *Galette de Bon Ton* famous.

Since 1934 his work has appeared in *HOUSE & GARDEN*, both as covers and as in-side illustrations. Especially has he been fortunate in his portraits of rooms, several score of them having appeared in its pages. Quite a number in addition to those contained in this portfolio are in this book.

His room portraits have several marked and highly commendable characteristics. They are factually correct. If he romanticizes, it does not detract from the actual details of the room. He, being at home in all furniture periods and in the customs of those times, can always be counted on to draw his furniture without a flaw. Often he peoples his rooms showing that they are livable interiors. Thus in this portfolio you find a child in an upper hall, a company at music, a clipper ship captain admiring his spatter dash floor. Often these costumed figures are shy caricatures of people and show the foibles of their

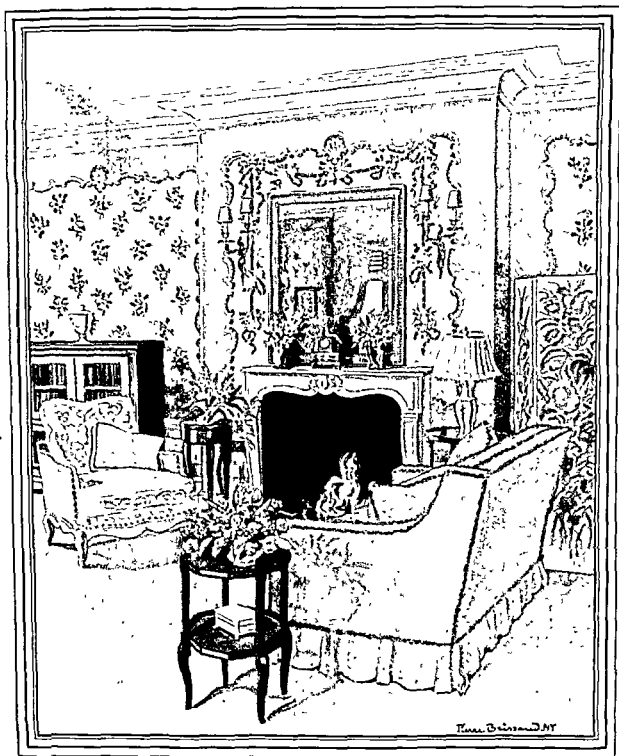
era. They give Brissaud's drawings a sense of jollity and of comfortable enjoyment.

Still another characteristic of Brissaud's room portraits is the clever advantage he takes of the light from lamps or the sun-line through windows. His lighted areas—they may be a section of the wall, or an important section of the floor, or some interesting piece of furniture—reveal every detail and yet do not throw the shady areas into such a glaring contrast that their details are missed.

He is, perhaps, the most French of all French illustrators since the lineage of his style reaches back to those 1830-40 days when men such as Henri Monnier were making their steel engravings which they colored by hand. These French predecessors of the lithographers thus brought into their work those rich and sweetly harmonized colors that, in his own time, Pierre Brissaud brought to book illustrating and to the making of these room portraits.

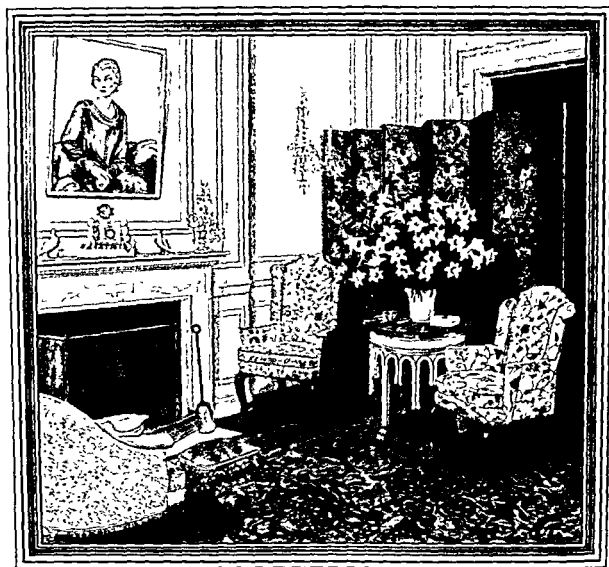
DIRECTLY opposite is the master bedroom in the New York home of Mrs. William Hale Harkness for which the inspiration was taken from a French country house built in the Eighteenth Century.

The previous page with which this portfolio opens shows a portrait of the living room in the New York apartment of Mrs. Archibald Manning Brown. It is furnished in Louis XVI pieces, a period especially favorable to Mr. Brissaud's style. The Aubusson rugs follow an early Empire design. Upholstery fabrics are damask and moire and the curtains are white faille.



Three colors for repose

Pink, white and soft gray are reposeful colors. In the New York bedroom of Mrs. William Hale Harkness, a soft gray chenille rug, curtains of beige pink taffeta, a sofa in pink antique satin, a bergere in dull white damask and painted armchairs in old flowered chintz carry on the scheme. The gray walls are painted floral panels. Thedlow, Inc. was the decorator.



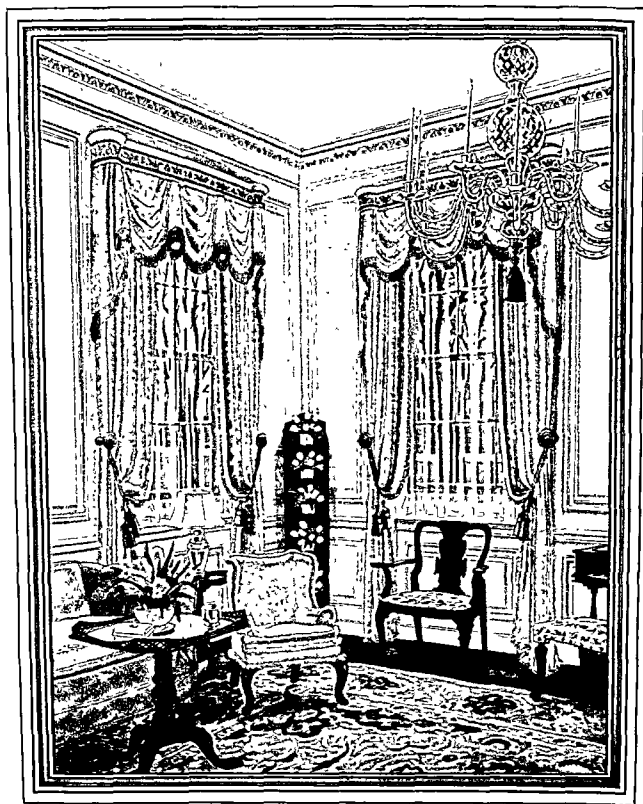
Contrasts in a white drawing room at the New York home of Mr. and Mrs. Harrison Williams

In his portraits of the Harrison Williams' drawing room, Pierre Briseaud has caught both the subtlety of its tones and the distinction of its furniture.

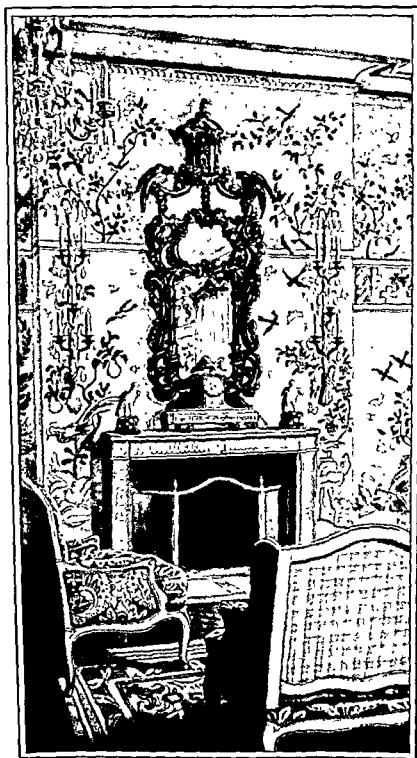
It is a smallish room of marked period atmosphere. This was established first by the architects of the house, Delano and Aldrich, in the proportion and detail of the paneling and the mantel and cornice treatment and further by Mrs. Williams and the interior decorator, Syrie Maugham, in the choice of the various furnishings which blend and are

contrasted with the white walls. As demonstrated here, white is capable of many tones and relationships.

From the orange and blue of the Ispahan rug rise walls with one tone of white. The brocade curtains furnish another and the white and crystal accessories give still a third. Some of the furniture is covered with white brocade and some is upholstered in white silk with delicate pastel embroideries. While such a room appears cool and formal, it is not an icy but a subtle background.



The coolness of white is warmed by other subtle tints



A period apartment that drew its treasures from both France and England

THE walls in the hall-room of the late Condé Nast's New York apartment presented the colorful panorama of a Chinese garden—an Eighteenth Century Chien Lung hand painted wallpaper which originally hung in "Beau Desert" the residence of the Marquis of Anglesey in Wales.

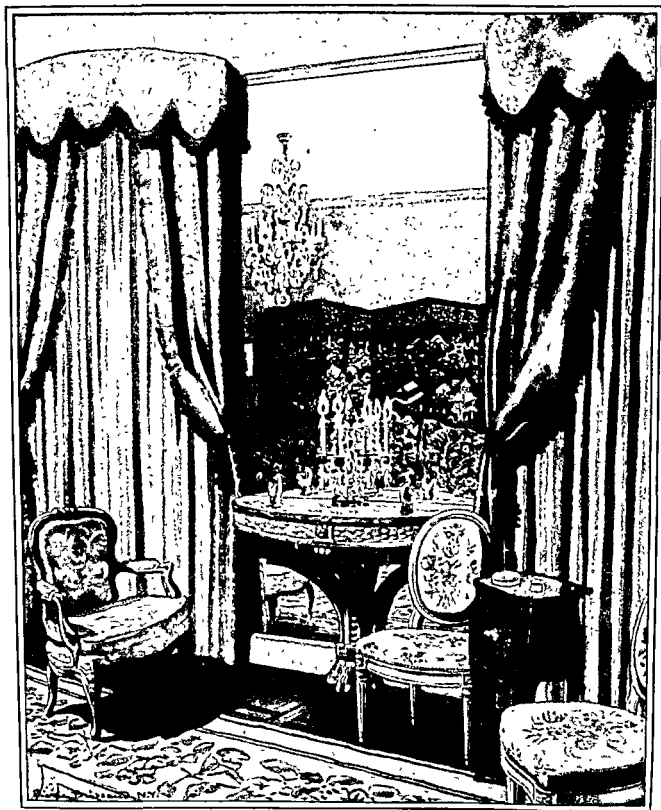
Over the Louis XVI *brèche violette* mantel hung a carved and gilded Chinese Chippendale mirror.

At either side of the mirror were carved wood tree candle appliques with crystal drops. An ormolu clock of the period and balancing china figures completed the mantel garniture.

A eight fold Chinese screen of black lacquer elaborately decorated in gold was a feature of one wall of the petit salon in the same apartment. As a background for a Regency sofa in tapestry "au point" it is seen reflected in the mirror opposite. On the carved console before the mirrors was a Louis XVI girandole in bronze and glittering rock crystal.

The furniture was mainly Louis XV and Louis XVI. The floor was covered by a fine Savonnerie rug.

In this room was a collection of French chalk drawings of the Eighteenth Century. Elsie de Wolfe was the decorator.





In the big upstairs hallway

Where there is a large upstairs hallway off which the corridors of the second floor extend, it can be furnished as a room, often one sunny corner used for casual sewing. In this house the combination of pink walls, Biedermeier furniture, wide plank floors and the stairs-curve give it a truly classical distinction.



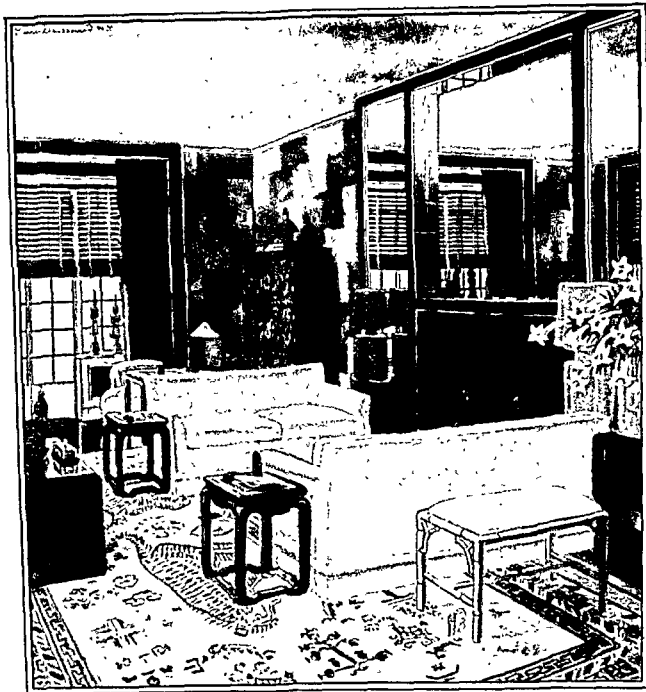
Simple New England modernized

The New England taste for simplicity is flavored with a dash of sophistication in this white living room. The maple furniture, some puritanically upright, some gracefully curving, is enhanced by the gleaming white walls, the soft ivory textured fabric which serves as both drapery and upholstery and by the panels of colorful Currier & Ives prints in one corner.



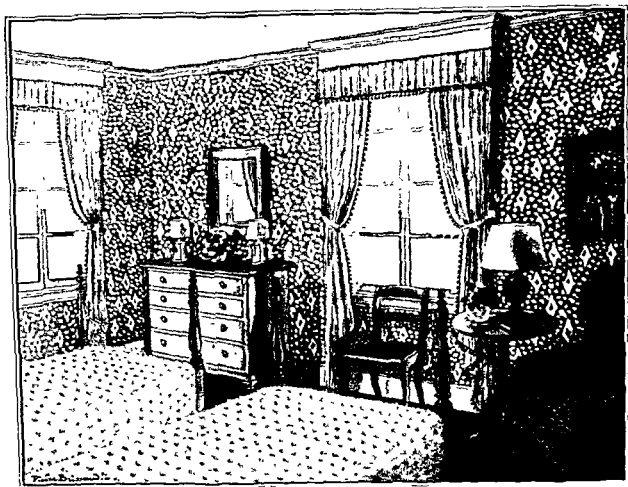
Old music and ancient boiserie

From a chateau in Northern France came the beautiful woodwork which covers three walls of the drawing room in the New York house of Mr and Mrs Samuel L. Barlow. The room is much used for music. As the boiserie has not been repainted it imparts to music a mellow tone like that produced by a Stradivarius. Tapestries hang on fourth wall. Furniture includes many unusual period pieces.



Once again in decoration the ancient East joins the modern West

Just as Eighteenth Century English decoration was enriched by Chippendale's use of Chinese motifs, so may today's contemporary woods be made mellower and more livable. In this New York living room, of which Jones and Erwin were the decorators, the East and West mingle in accord. On the walls is a Japanese wood paper favored by modern decorators. The rug is old Chinese. Modern sofas, in white fur pile fabric, are particularly good with the teakwood tables. Inside the tortoiseshell window trim hang antique satin curtains of tawny hue above brown Venetian blinds.



Maple for a country guest bedroom

NO furniture is so typically American as maple, a wood little used in the furniture factories of other lands. Here in a country house guest bedroom, its honey color sets the scale for an interior that is warm and hospitable by lamplight or by day. This wood is suggested in traditional forms for the furniture of this room. It is used as well to frame the pictures over the beds, which might well be pieces of needlepoint finished on a deep violet ground. White glass curtains are picturesquely cross draped.

The brown of the wallpaper is cocoa, while the carpet is darker. Curtains introduce a variant color—a gray and white chintz related to the room by orange red fringe. The beige spreads and upholstered chair matching the curtain fringe are in keeping. A pleasing change from Eighteenth Century mahogany





Cap'n admires his spatter-dash

Among the goodly domestic customs of Cape Cod was that of painting the floor with spatter dash or a succession of vari-colored spatters of paint over a ground coat. Some floors were fresh spattered each Spring. How it is done is told on page 61. Meantime Cap'n Bowles, home from China, smokes his pipe in the bosom of his family and admires his floor.



Modern contrasts amid tradition

In the Long Island home of Mr. and Mrs. Byron Foy, the reception room reveals that modern color can dwell amicably with traditional architecture and furniture. The curtains are pink tourmaline-colored, hung against gray walls. A sofa is striped in gray and pink. The bergères are covered with ash gray fabric. Over the mantel hangs Toulouse-Lautrec's "Woman in the Garden." It is flanked by traditional Georgian niches holding small bronze figurines.



ARNOLD COBBETT

A study in traditional balance

Whether it be the placing of furniture in a room or the hanging of pictures on a wall balance is one of the marks of traditional taste. This composition consists of a Regency bookcase with an intricate design worked in gold on black lacquer, set off by striped curtains of red, black and gold Eighteenth Century satin. The pictures—portraits and water colors—show the appeal of balance. Balance again is found in the lamps set each side the bisque bust.



ARTIST BY CHARLES HILLMAN

French Provincial furniture against a wallpaper of jonquils

Basic plans for decorating in a limited space

LIVING ROOM:

- 1 sofa
- 2 comfortable chairs
- 1 end tables—two for sofa, one for each chair
- 1 coffee table
- 1 desk, if no library
- 1 rug

DINING ROOM:

- 1 table
- 4 chairs
- 1 serving table (especially if there is no maid)
- 1 sideboard

BEDROOM:

- Double or twin beds
- Dresser or chest—both if room is large enough
- Night or end tables for double bed; or one for twin beds
- Vanity with drawers
- 1 comfortable chair—husband wants this
- 1 dressing table chair—wife needs this
- 1 rug

Necessary furniture

Color schemes

LIVING ROOMS:

Walls and woodwork: White
 Drapes: Chintz of dusty pink, egg-plant, chartreuse on a white ground
 Rug: Eggplant
 Sofa: Darkish dusty pink mohair that won't show the dirt—to match the chintz
 1 chair: Chintz of the drapes
 1 chair: Chartreuse

DINING ROOMS:

Walls: Flowered paper in a small design, pink, deep red, deep green and white. White wood work
 Drapes: White with deep red and rather elaborate trimming
 Rug: Deep green
 Chair seats: Pink leather

BEDROOMS:

Walls: Deep lime green Woodwork same
 Drapes: Chintz combining deep lime, yellow chartreuse, deep tomato red, soft royal blue
 Rug: Soft royal blue
 Dressing table chair seat: Deep tomato red
 Bedspread: Yellow chartreuse
 Chair: Yellow chartreuse

Walls: pale powder blue
 Woodwork: same
 Drapes: canary yellow
 Rug: Chocolate brown
 Sofa: soft medium blue
 1 chair: brown and blue modern figured material
 1 chair: canary leather

Walls: dusty pink
 Woodwork: bleached wood
 Drapes: modern printed linen in pink, brown, dark jade green, royal blue
 Rug: brown
 Chairs: deep jade green

Walls: peach
 Woodwork: bleached wood
 Rug: turquoise, not too strong
 Bedspread: white
 1 chair: printed chintz—peach, white, beige, turquoise, brown
 Dressing table chair or stool: brown

Walls: canary yellow
 Woodwork: same
 Drapes: Pale gray and white wide striped fabric
 Rug: Very dark gray, almost gun metal
 Sofa: Dull tomato
 2 chairs: Lime with pale gray fringe
 Pickled pine furniture could be used effectively here

Walls: lime green
 Woodwork: lime
 Drapes: Canary yellow satin or taffeta lined in white
 Rug: Black inlaid linoleum with design in white
 Chair seats: Dark green and white stripe

Walls: Delft or powder blue (soft, dull)
 Woodwork: white
 Drapes: Chartreuse
 Rug: Deep chocolate
 Bedspreads: White
 Chair: Patterned fabric of blue, chartreuse, pink, white and brown
 Dressing table seat: Pink
 Lamps and accessories: pink
 White furniture
 Furniture: Classic, Regency or Biedermeier—any one of these may be used

h CENTURY
OR PERIOD

MODERN

CLASSIC



The contrast of

Traditional is rich and full furnished

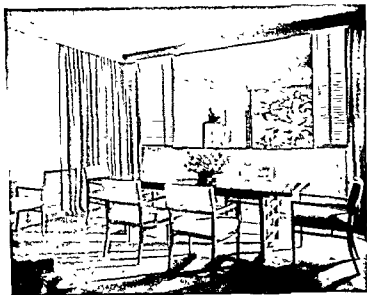
Living room. When the word "living" is applied to a certain room it indicates a sentiment as to what that word means. To some it means having about one those treasures and comforts which can endure constant association. In the living room of Clarence Mack, architect, of Palm Beach vivid pictures on the wall, desk, easy chairs, couch and traditionally spaced and draped windows indicate his living choice.

Dining room. The traditional manner of decorating dining rooms is to furnish them simply and dispose around the room those pictures and china associated with the enjoyments of eating. Since the C. Fred Stouts of Ardmore, Pa., are inveterate collectors their dining room contains a large assortment of fine and rare china and glass kept in cabinets or on tables. The draped curtains are on the same scale of richness.

Bedroom. Traditional bedrooms are definitely of two genders—male and female—with the latter prevailing. Also, except in the most unusual cases, they are never consistently of one period. The scrambling of periods and eras gives them their fascination. Here we have a not too crowded bedroom in which a French type fourposter associates with a Victorian couch and a variety of rugs together with pictures hung in panels.



opposite styles



Modernism is simple and uncluttered

Living room. While the traditionalist furnishes his living room according to what he wishes to live with, the modernist is quite sure of what he can live without. He reduces the number of pieces and accessories to a necessary minimum. Compare the windows, curtains, fur, nature and solitary picture in this living room at Houston, Texas, home of Mr and Mrs J R Parten, with those same elements opposite

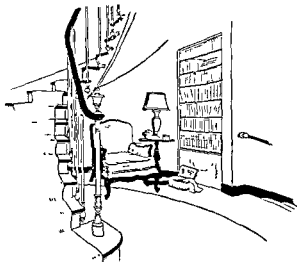
Dining room. There is almost stark austerity in this dining room designed by T. H. Robsjohn Gibbins. No alimentary collections, no elaborate curtaining, no clutter. The decorations—a fantasy mural and a cabinet—are reflected in the mirror. And yet color makes it rich—star sapphire blue walls, hand woven fabric in sun yellow and furniture in plain bleached walnut. Note how light the scale of chairs and table.

Bedroom. Among the advantages claimed by modernist decorators is that their simple uncluttered rooms are economical. Domestic care—cleaning, dusting—is reduced. How far it can be reduced is evident in this bedroom in the John Barrows home, near Denver, Colorado. The master bedroom is divided by a sliding glass panel. No fussy dust catchers, no elaboration, no unnecessary work. Burnham Hoyt, architect.

Aids to make you take stairs easily



★ Other stairs off a landing will break the steep ascent of a long flight and cause you to linger halfway up. Here, in the Washington home of Mrs. Charles B. Henderson, the distraction happens to be placed exactly right.



★ Midway in the stairs of narrow town houses often there comes a landing before another flight begins. Furnish it with a roomy easy chair, a good reading light and books of the sort people don't usually expect to find there.

★ Pictures—different sizes, different subjects—make you take stairs easily. Before you know it you're at the top and not winded. Give interest not only by the subjects but also by the pattern of hanging your pictures. Below shows how it is done in the Palm Beach house of well-known architect Clarence Mack.

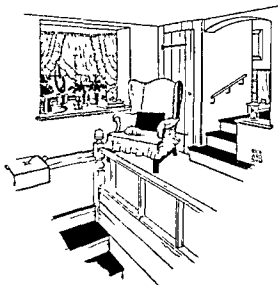




◆ Inside shutters made from Early American or old French Provincial cabinets, plants hanging from the rail and the circular sweep of the stairs itself would cause anyone to linger in the home of Mr. and Mrs. E. B. Stroud, Jr., of Dallas, Texas. Going up or coming down, the effect is dramatic and colorful.



◆ Garden stairs, whether open to the sky or roofed, can be given lingering interest by following the Italian style of staircase decoration—pots of flowering plants and vines clustered on the stepped up sidewalls. This distraction makes you go slowly in the house of Mrs. Charles Wheeler at Monterey.



◆ Wide landings halfway up can be furnished as comfortable places to sit and sew, write letters, receive intimate friends or plan the household doings for the day. Fill the window with potted plants. You're always tempted to stop and fuss with them.

Facts on furniture finishing

Practical data for the home decorator who would make old furniture look new or new furniture look old—complete working directions

FURNITURE finishing is rapidly becoming one of our most popular national hobbies. Almost all of us own a few Cinderella pieces which could be made much more attractive than they are. And the second hand shop—even the lowly junk shop—is filled with things that can be bought for a song, although having potentialities worth many times their actual price. The ability to perform simple feats in carpentry also helps, for the removal of gingerbread ornament, the cutting down and stripping of legs, etc., is often all that is required to correct the bad lines or proportions of an old piece.

Cleaning off paint and varnish

No matter what kind of finishing or refinishing is to be done, the surface must first be properly prepared if the job is to be entirely satisfactory. If the old finish is to be removed, apply a paint or varnish remover with a brush, but for lacquer a lacquer solvent should be used. When the finish loosens, scrape off with a special paint scraper or putty knife. Those who go in for things with much vim and vigor, however, had better remove the finish with steel wool for, although it is a bit blower, it will eliminate the risk of gouging the wood. As the remover dries quite fast, do not attempt to strip too large an area at once—the top of a bureau, for example, is quite large enough a working surface. Apply one coat of remover before the previous one has dried, and repeat the procedure until the surface is as clean as possible. Apply a final coat and rub the entire surface with No. 00 sandpaper until the wood is entirely smooth. Wash with benzine to remove all traces of paint remover.

After the wood is quite free from the old finish, examine it for cracks, gouges, etc., and repair these with regular crack filler. After this is dry rub smooth with No. 00 sandpaper. If the wood has an open grain the remover will have dislodged the old filler, which must be replaced. Use a paste filler, thinned with turpentine. Mix frequently to keep filler from setting. Apply with a stiff brush, across and then with the grain. Allow this to set about 30 minutes. Then rub across grain only using a coarse towel to remove surplus filler.

Various wood finishes

The following finishes can be applied either to unfinished furniture or pieces stripped for refinishing.

Mahogany, the finish of which has become impaired, can be given new beauty by first removing old finish in the manner described in the second paragraph, completing with several coats of wax well rubbed into the wood. Wax finished wood will naturally be much lighter than it was previously,

but most people prefer the lovely natural wood tones, which become richer with time and routine polishing, to the original finish. However, a darker tone can be had immediately by applying several coats of mahogany varnish stain instead of the wax finish, rubbing down each coat of stain with No. 00 sandpaper before applying the next.

To give other woods the dark reddish brown coloring of old mahogany, apply a coat consisting of half brown and half red mahogany oil stains. Rub down lightly with No. 00 sandpaper. Finish with two coats of clear varnish, sanding between coats. Rub down final coat with a pumice and crude oil mixture of paste consistency, polishing with dusters.

Walnut oil stain will not only give back rich brown tones to a stripped walnut piece, but soft woods such as gum or pine can, with the same one or two coats, be given walnut coloring which will harmonize perfectly with real walnut furniture. Rub down lightly with No. 00 sandpaper between applications of stain and before finishing either with varnish or a wax polish.

Oak finishes run the gamut in shades, ranging from a light honey tone to an interesting blackish brown "weathered" or antique effect; and the desired shade can be selected from the oil stain sample cards in the paint shop. Here again, soft woods can also be successfully finished with these oil stains.

Maple, although primarily associated with Early American and Colonial furniture, is now frequently used for Modern pieces, and the maple oil stain now on the market gives a perfect maple finish to a close grained wood. To simulate the mellow, lustrous patina of antique wood apply wax frequently and polish vigorously.

Natural pine is another wood having romantic associations with Early American homes. Strange as it may seem, a close grained wood will have the warm tones of old pine if given a coat of light oak oil stain, and wax finished.

Painting and enameling

These processes can have professional results if a few simple rules are observed. Normally, unfinished or stripped wood only requires three coats, the two undercoats being flat. A piece having many layers of old finish, peeling or having a generally bad surface should be stripped and refinished. If, however, a painted or enameled surface is in good condition, all that is necessary is to wash well with strong soap and warm water to remove dirt and grease, rinse well, dry, and sandpaper lightly to remove gloss so that the old finish and the new will bind. One flat undercoat and a finish coat is usually sufficient. Naturally, if a light finish is applied over a dark color several undercoats may be required.

If mahogany or similar stained wood is to be finished a light color first apply one coat of aluminum paint before applying the first undercoat, as the stain or dye in the wood has a marked tendency to bleed through paint or enamel.

Lacquering and varnishing

Lacquer spray is preferred by many who feel that it gives a more professional result than painting, and is easier to apply. Lacquer sprayed on must be much thinner than usual and it is advisable to use the thinner recommended by the manufacturer. Four coats are usually necessary but, as the thin lacquer dries quickly, three coats can be applied in a day. A spray gun can be rented from a paint shop for a nominal sum.

Lacquer should only be applied over a perfect surface. When applying by brush, do not go over the surface a second time. If the lacquer seems too thick, thin with the recommended lacquer thinner. Usually two coats are sufficient. Rub lightly with No. 00 sandpaper between coats. A very little wax polish applied from time to time keeps the lacquer in good condition. Do not apply lacquer over paint or enamel, as it acts as a remover and will not bind.

Varnish must be warm to apply satisfactorily—in the room and materials around 70 degrees. Brush on first across and then lightly with the grain. When more than one coat is required, allow varnish to dry hard, sanding lightly and dusting off the surface thoroughly between coats.

Natural woods

Natural or blond finishes, so appropriate for Modern pieces, can be obtained simply by applying one coat of white shellac. Apply this very quickly, as it dries rapidly. When this is thoroughly dry, cover evenly with a coat of wax and allow to dry for a few minutes. Polish with a very soft duster such as cheesecloth—first with a circular motion and then with the grain of the wood. Continue with a second clean duster until all the wax film has disappeared and the surface has an even lustre. If a deeper, wheat tone is desired use orange shellac instead of the white.

Pickled or antique white finishes, used so much by interior decorators, offer marvelous opportunities to transform commonplace pieces into something charming and smart. These light finishes are particularly effective for slimming down massive pieces, or for use against colored walls. Pine, because of its rougher grain, is best for pickling, but oak and mahogany lend themselves admirably to this process, too.

While professional pickling is recommended for your finest furniture, here is a successful method for your next best pieces. Wash down with varnish remover (a slow acting one is safest for amateurs) till all varnish is gone. If wood is still too dark, you may apply a bleacher before washing off with soap powder and hot water. Next rub with coarse steel wool No. 1 and allow to dry for 24 to 36 hours. Finally, coat with light gray paint, let stand for 48 hours, and rub down partially with steel wool. It should not appear too perfect.

For antiquing with white: Give the wood a coat of white paint which has been thinned considerably with turpen-

tine. Do not apply paint to a whole piece of furniture at once but, for example, do the side or a drawer, as the paint should remain on but a few minutes and be wiped off while it is still wet. In this way some of the paint seeps into the grain of the wood, producing a silvery-white overtone which enhances period and modern pieces alike. When the paint is dry rub it down with No. 00 sandpaper, following the grain of the wood. Dust and finish with a wax polish. If a whiter finish is desired, apply several coats of the white paint, sandpapering between coats. This will give a desired chalky effect.

Finishing unpainted pieces

Besides the interest in refinishing old pieces, more and more people are buying unpainted furniture and finishing it themselves. For now this can be had in an endless variety of period and modern designs which are a far cry from the old "orange-crate" type, and priced far below similar finished pieces. Unfinished modern furniture seems particularly in demand and the versatile "unit" pieces lend themselves to many distinctive arrangements. Be sure that all pieces selected are of the same wood if an identical finish is desired.

When finishing or refinishing furniture be sure to:

Have all surfaces smooth and clean before applying paint or other finishes.

Buy good quality materials—they will give the most attractive and lasting results.

Have all necessary materials on hand before starting to work.

Save your fingers and simplify sanding by using a sand paper holder with a handle.

Clean brushes thoroughly when the job is complete—wash them well in turpentine and then soap and water, rinse and dry. If shellac has been used, however, brushes should be washed in denatured alcohol instead of turpentine.

Mix paint well before using. The best method is to pour off all liquid into another can. Stir the remaining material well, and then return the liquid little by little and mix thoroughly until the paint is of an even consistency.

Protect the surrounding floor and furniture with a covering of newspapers.

Mix an ample supply of finish, as matching is seldom satisfactory.

Experiment with small samples on bottom or back of furniture before starting to finish a whole piece, for it will be a shade or so different when dry and also slightly different in day and night light.

Always cover knots and pitchy spots with a coat of thin white shellac or aluminum paint.

Brush paint back and forth well into the grain, always using flat paint for undercoats.

"Spread" enamel, lacquer or varnish with a full brush and, if possible, without rebrushing, in order to obtain a perfectly smooth finish.

Finish legs of tables and chairs first; turning the article upside down and resting it on another piece. The legs complete, right the article and continue with the top.

Remember to let each coat dry as hard as possible before applying the next coat.

Woods that molded furniture design

Why the ages of oak, walnut and mahogany were period eras in England and exotic woods changed the character of French furniture

THE innate qualities of woods suggest the shapes and decoration of furniture to be constructed from them, and woodworkers are also bound by the limitations of the particular wood at hand. In the Renaissance, because of the abundance of native oak and walnut, these became the important woods. Also, because they were found to be excellent surfaces for carving, carving became the principal method of decoration. If the majority of pieces of furniture of this period are decorated with carving, it is because carving seemed more suitable than any other decoration. Also, in spite of the existence of *cortina* and *intarsia* on Italian furniture and some Spanish, French and English pieces, there was a scarcity of ebony, box, white poplar and holly, used for this inlay.

To the character of the wood may also be traced the variance in the carving. English Renaissance furniture, since it is mainly constructed of oak, has crude, well defined carving executed in sharp cut relief, while carving on the walnut pieces of Italy and France is more suave, more finished.

The Seventeenth Century saw the beginning of the heyday of inlay and marquetry. Oak and walnut furniture of Louis XIV was inlaid and veneered with ebony and wine red amaranth. So much ebony was used at this time that the traditional name of French cabinetmakers dating from this epoch is *ebenistes*. Other woods were used—hornbeam, holly and chestnut for white; cherry and yew for red, yellow olive wood and acacia for yellow; walnut for gray and brown; and violet wood for a beautiful violet brown. Then there were the much less expensive native fruit woods that could be stained

THE age of walnut in England was also an age of marquetry and inlay and veneer, because walnut was too precious to be used solid. The cabinetmakers appreciated the beauty of the walnut grain and saw the advantages of using it as a veneer whereby they might make a design with the strongly marked graining. Interest in the natural grain walnut and the beautiful polish obtainable displaced the popularity of carving on the walnut furniture of William and Mary and Anne. Carving when used on the knees of legs and backs of chairs is in low relief and lacks virility. Since walnut could not be obtained in long pieces, and since inlay and veneer were thought impractical for dining table tops, we find few large tables made at this time, or when found, their top is of some substitute wood such as deal.

At this time the wealth of the Indies was being brought to England by the Holland Dutch India Company, so that all sorts of exotic and foreign woods were now obtainable. If we picture those charming, tall marquetry clocks, side tables and cabinets of the period, brocaded in flowers and leaves, we will not be disillusioned at all to know that their lovely colors are

made of barberry, rosewood, red sanders, box, holly, sycamore or citron.

Mahogany holds a place of its own. Brought into England in about 1595, yet it remained costly until the Georgian era. Chippendale preferred dark red Spanish mahogany to other varieties. The facility with which mahogany lent itself to high relief carving made carving the desired decoration for Chippendale chairs. Also, the availability of large pieces of mahogany fostered the production of large tables and of small round tops made from one piece of wood. Here carving was necessary to relieve the austerity of the plain mahogany. When figured mahogany was introduced, furniture began to be veneered again, and carving was less used. The intrusion of other finely figured woods caused furniture to be veneered more and more, and this in turn affected the design of the pieces. Panels were then used instead of simple plain fronts, and delicate materials called for delicacy in line.

IT WAS the period of Louis XV in France that excelled in the use of exotic woods. Some mahogany was used at this period, but it was that which was "thorny", "watered", "flaming" or "speckled" that was desired. Cressent was particularly fond of a combination of amaranth and palisander, but he also had violetwood for purples. For bright greens, there were "calenbour, green ebony, lignum vitae; for yellows, there were clarembourg, lemonwood and yellow sandalwood; for red tints, mahogany, Brazilwood, coralwood, caliatour, locust and granadilla; for blacks, grays and whites, there were ebony, amise-wood, jscaranda and Rhodeswood." Rosewood, which gave the colors of Autumn, combined well with the red of palisander. A combination of rosewood framed in palisander, with lemon or holly used between the two woods, was often used. Also one sees cabinets of lemon or satinwood framed in mahogany, amaranth or palisander.

Panels were veneered with two sheets of the same wood, the veins forming a design much in the same manner employed by Leon Jallot and other designers today. Other pieces of furniture were veneered with a "mosaic of different Indian woods." The delicacy of these veneers and the small bits used in their checkered ground work patterns often made necessary the use of the elaborate ornamental bands of decoration which very often served as a network of support for the woods.

In modern furniture design, woods, exotic and rare, colorful and strongly grained, are again used. New methods of furniture construction make the use of fragile veneers more practical, but the woods remain the same. To be sure, ageing has changed the colors on the old furniture, but the woods of contemporary furniture will age in time and take their places with the thuya, palisander and amaranth of the past.



Where craftsmen create new decorations

Behind the scenes in workshops—gold leaf being applied to the base of a plaster pedestal (upper left), just beyond, a carver in a furniture factory finishing a Chippendale chair back, and in the same shop (lower left) an Empire chair is being put in steel vices waiting for the glue to dry, wallpaper cartouches are being struck off from linoleum blocks on a hand press (center), and (lower right) plaster shells for wall lighting fixtures are being poured into the master mold



Before you buy know these fa

THERE is nothing the ordinary shopper buys about which he knows so little as furniture. Thanks to the continual displays and advice in the magazines, most people in selecting furniture show admirable taste, when one considers the amount of poor design from which they are compelled to make a choice. Buying is done largely on the basis of appeal, with nine out of ten ignorant of the factors that make up quality, the essential of all good furniture.

A word about the construction of good furniture. A purchaser unfamiliar with cabinet work can judge good construction by appearance. A manufacturer who produces a piece of fine appearing furniture is not likely to be remiss in sound cabinet construction.

Good construction

What are the appearances that point to good construction? A large order, but here goes:

In matters of design an inexperienced person buying furniture can rely only on his feeling for symmetry and good proportion. A fine piece of furniture, like an outstanding personality, has a way of making itself felt at once. There are many reasons for this, but perhaps the most outstanding one is the fact that it gives the impression of unity, a completed whole and not a thing made up of pieces.

Good furniture (we are speaking of natural wood finishes), besides the primary requisite of good design, should have a soft warm finish, one in which you seem able to look into the depth of the wood, and not brittle, metallic or mirror like surfaces.

All edges, turnings and particularly carved parts should be sharp and clean.

Carving should be cut into the wood

of the piece itself and not pressed out an appliqué.

Where possible all joining should be done without screws or metal brackets using mortise and tenon, dove tailing dovetails, etc.

Each piece of furniture has its particular type of examination. For instance, in chests or drawers, are the drawers dove tailed or just butt joints (cheap construction)? Look at the drawer bottoms. Are they rough and splintery (cheap)? Does the staining or finish "drop over" from the outside into the interior of the case (speed indicating carelessness, poor workman ship in finishing)?

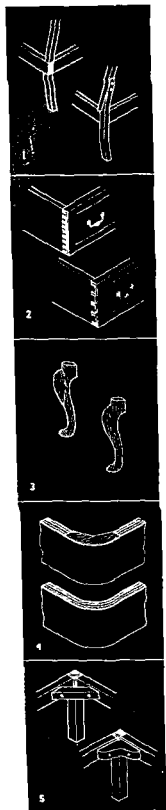
In short, no matter what the piece look where you are not supposed to look and note signs of carelessness or short cuts. Generally, a piece lighted in appearance will go the rest of the way and be decidedly poor in construction.

Furniture values

And now about buying. One most important thing in buying furniture for your home is to remember that you never get something for nothing. In no commodity is it more axiomatic that price is an index of quality. Of course, there are always exceptions, "good bargains," etc., but generally this is the case. When one considers that most of the value of a piece of furniture lies not in the material but in the workmanship, and that skillful cabinet men command substantial wages, such a fact is evident.

Another important point. Don't balk at the cost of a piece that seems a trifle higher than that asked for another piece. Is it made better? Is it real mahogany as compared with some of the cheaper so called mahoganies? Is it birch or some other wood stained to imitate mahogany? Frequently high first costs are in the end cheaper. Probably both in your home and your office you have at the minute a Wind sor armchair purchased, say, for five or six dollars, that in a year or so required both repair and regluing, when two additional dollars spent in the beginning would

1 A chair leg is rightly made in one piece notched and fastened with screws. 2 Drawer dove tailings handmade, have one set of notchings wider than the other. 3 A turned chair leg is shaped, rightly, in one piece. 4 Curved wood should be laminated the whole length of the curve. 5 The bond for the corner of a chair leg should be solid, truly wedged and notched



furniture construction

have purchased a really substantial chair.

Purchasing handmade or factory-made furniture is a matter one's pocket-book must decide. It is impossible to compare handmade furniture with the quantity production furniture of a factory. Each is comparable only with itself, and each should be bought only with an eye to that particular class. If you decide to get factory furniture, buy the best obtainable. If the store is willing to tell you whose factory product they are giving you, so much the better. You may get a line on the quality of such a factory's product before you buy. If you have made a choice of handmade, get the best in that—not necessarily the most elaborate—but the best of the particular type for the money.

While generally handmade furniture is best, "handmade" is no longer always the leisurely, painstaking process of a craftsman that it used to be. Trade practices and competition have been responsible for considerable misuse of the term. So there is furniture made by hand which is good and some by no means as good as the fine factory grades now on the market.

Antiques

If you have an apartment or a small house to furnish, you have no doubt arrived at this cross-roads: "Shall I try antiques?"

For an occasional flit to use as a scatter piece through the house, you may be able to get something very nice—particularly at this time. But it is somewhat of a job to furnish a house completely in antiques unless you have had a long start. If you are an "antique bug" and feel you really know the subject, go to it. If you are not an antiquarian, better stay away from it and resist the "real old Bannister back," made in a rear room somewhere on Richmond Street.

Having put such temptations behind you—or succumbed—there remains very interesting furniture in both maple and mahogany from which to choose.

At the present time maple factory furniture is better in design and quality than

it has ever been. Warm, cheerful, and easy to live with, maple seems to be finding its place in the sun. Its use is varied, and it is especially attractive in bedrooms and living rooms of small houses or apartments. New England maple and the so called rock maples are the best for this purpose.

Cabinet woods

Then there is mahogany, more stately and dignified than maple. The rich quality of its grain is said to have been first noticed in 1595, by a carpenter on Sir Walter Raleigh's ship, and later in the early Eighteenth Century it was used for the first time in furniture by a cabinetmaker, Wallaston by name, working for Grinling Gibbons, the carver and sculptor, in England.

While genuine mahogany is a wood indigenous to the West Indies and Central America, there is a lot of so-called commercial mahogany which is really not true mahogany at all. The Philippine Islands furnish many such varieties, now generally labeled in the trade as "Philippine mahogany." Then there is fine old Santo Domingo mahogany, much esteemed among old cabinetmakers for its warm grain; and also Honduras, Cuban, African and Mexican mahogany. The Cuban, because of its weight, is generally preferred for chairs. Ask the clerk of whom you make your purchases which kind of mahogany is in the particular piece of furniture. He will probably have to look it up, and if it is an imitation wood you will find it out.

Walnut, too, has a place of dignity, but is not worked up in so wide a line as the other two woods. It is considerably more expensive to duplicate.

Birch, gum, poplar, and pine also have their place in cabinet work. But only pine I readily speaking, finds its way into furniture with its own natural finish. Gum and birch are often used in pedestals and legs to reduce cost where the top is made of solid mahogany. Maple, hickory and oak, of course, are still the favorite woods for sturdy chairs of the Windsor type, but play very little part in the makeup of the occasional furniture for the average home.

Woods and veneers

And apropos of woods, "What about veneered furniture?" you ask. Both plain and crotch veneers have come to have a bad name by no means deserved. It must be remembered that many of the fine old pieces were and still are veneered. The old cabinetmaker wrought most exquisite and enduring work out of such construction. In fact, it is impossible to secure beautiful grain effects without veneering. But the early cabinet men knew their business. They were unhurried. The underlying woods were thoroughly seasoned, and the glueing was done with extreme care; also, and this is important, there were no steam heated homes with moisture-starved air. So the answer is—when you buy veneered pieces, get only the best, for the cheap ones will not last.

And now a word about buying when you haven't quite the money you need at the start, but expect to acquire it later on. Buy the few pieces you can afford of good quality; then fill in the rest needed for use with cheap pieces—horribly cheap. Inexpensive, unfinished pieces rubbed with a little stain or wax will often answer.

In the matter of period furniture, your own taste, or the help of a sensible interior decorator, usually settles this problem satisfactorily. No rules can be laid down but this one—stay simple.

Furniture finishes

Finishing furniture is not an easy thing to describe—nor is it such an easy thing to do. In most handmade pieces, as suming a good grade of varnish or shellac is used, the smoothness of the surface when finished depends on polishing the successive coats with an abrasive such as pumice rubbed with water, paraffine oil or crude oil.

If you wish to restore old furniture bought at auction or antique shops, turn to page 193 for the methods of re-vamping and re-finishing. Even with these you are advised to investigate the construction of the furniture you acquire.

Decorating the small apartment

General rules on what to look for in an apartment and how to choose its colors, fabrics, extra furniture and lighting equipment

AMONG the many changes in the last few years affecting a people's lives is the change in sequence when moving from one apartment to another. In the good old days one started in a small apartment and progressed to something larger. Now it would seem that most of us are moving from large apartments into smaller ones, therefore, the question of achieving attractive results in less space grows more important. However, small rooms can be made every bit as charming and distinguished as large ones, with a little careful planning.

Before starting to decorate your apartment, remember that you are the one to live in it. There is another theory, we know, that living rooms and dining rooms—the rooms which your friends see the most—should be decorated for their pleasure and for the pleasure you will get from their surprise. We consider this a dangerous theory. You will be in your rooms ten times as often as any of your friends. So if you intend really to live in your house, decorate it for your own pleasure and comfort even if your friends do not find it striking or particularly up to date. After all, it's not an exhibition.

Wall spaces

One of the first considerations in selecting your new apartment is the question of wall spaces. Be sure that the living room doesn't have too many doors; that it has room for your desk near good light; that it has space for a sofa in the proper relation to the fireplace, if you are lucky enough to have a fireplace. (See pages 14 and 15 for living room furniture arrangement.)

A great help in determining how your furniture will adapt to the new apartment is to make a floor plan of each room, being careful to indicate doors and windows, on a scale of one inch to one foot. Then measure the top surfaces of all your large pieces and make flat cutouts of them (on shirt cardboard). Now you can shove them around and "furnish" the apartment before you ever sign the lease. This saves you endless grief later on as sometimes your prize piece is six or eight inches too large to fit into the job where you'd planned to put it, or the beds placed to get proper light mean that you are going to bump a shin each time you walk around the foot.

In the dining room there should be sufficient space to center a sideboard and room enough, when people are seated at the table, for the maid to pass around easily. (See pages 12 and 13 for dining room arrangement.)

The bedroom needs room for the bed where it will look well and not face the light. Consider room for bureaus and dressing table. (See pages 18 and 19.)

Consider where you want the side lights, see that ugly overhead fixtures are taken out, capped, and that you have

plenty of base plugs for lamps in each quarter of the room.

As sunny rooms are the pleasantest things to live in, it goes without saying that the most important thing of all is to find an apartment with as much light as possible. An apartment with a southern exposure is the answer to this problem. But east and west outlooks have good points, too.

Are stunts good style?

Amusing rooms, as we use the word now, are stunt rooms, rooms so full of style that you can't bear to stay in them, or portions of a cathedral brought into a New York apartment, or whatever may be thought entertaining at the moment. Even too much smartness is a doubtful quality in a room. The reason is that smartness is largely a matter of fashion and when fashion changes, your room is dated.

If you cannot throw away everything and redecorate every six months, you would do well to avoid extremes in furniture or accessories. In furniture, whether you buy Chippendale or Modern, Early Colonial or French Provincial, be sure that the pieces have something structurally right about them and that they fit your particular need. Then you will be safe from the thing which is merely smart—you will have good style and, at the same time, pieces capable of giving permanent satisfaction through many years and several changes in apartments.

Modern versus old furniture

Modern is usually a good solution for small spaces as its broad planes and restful simplicity tend to make the rooms seem larger. But most of us have at least some old furniture with which we refuse to part. In this case it is wise to concentrate on fresh colors, fabrics, and accessories for the modern effect. Modern or not, the best effects are obtained in small apartments by careful avoidance of overcrowding both in pattern and in furniture and by a studious avoidance of too many knickknacks. Put some away, then use groups in rotation.

Arriving at a color scheme

After you find this ideal apartment, start visualizing it as a whole. Plan where to put the furniture and then decide on the color scheme. (See pages 76 to 81.) Almost everyone has things from their old apartment, and these will frequently influence the choice of colors. If you have an Oriental rug that you want to use in the living room, take one of the colors from it for walls and another color for furniture covering.

If there is design on the floor, it is better to have plain material or stripes on the furniture. If (Continued on page 206)



PHOTOGRAPH BY NYHOLM

Inspired by French primitives

A study in contrasts is the New York living room of Mr. and Mrs. Seton Lindsay, planned around a collection of French paintings. Walls are neutral gray, accents bold and varied, brilliant emerald satin on the antique Spanish chairs, crimson and green bouquets on the French wallpaper screen. Ruby Ross Wood was the decorator.

(Continued from page 205) more design is needed in the room, choose figured curtains that repeat the colors in the rug. Be sure, when picking out chintz for curtains in the same room as an Oriental rug, that the scale of the chintz is in good proportion with the pattern of the rug as well as its colors.

If you have always wanted a green living room, then look for curtains, furniture coverings and rugs for a green scheme. The same rule applies to any color scheme—and to day's methods of color correlation make this an easy task.

Using chintzes and linens

With no particular scheme in mind, study fabrics until you find one that pleases you and then pick out some color in the fabric for the walls. In some cases the background of the chintz or linen determines the wall color; in others, it is taken from a color in the design. After you have found a chintz you like, select other materials to go with it.

A room is monotonous with all the furniture covered in one material. If curtains and sofa are in a patterned chintz, then cover the chairs next to the sofa or in front of the curtains in a plain material. With plain curtains reverse the scheme.

We have suggested chintzes for the living room of a small apartment because we feel that with American Colonial, Eighteenth Century English or French Provincial furniture, the livable styles so much in use today, it is always charming to use chintz as they do in England and France. The heavy Italian and early English furniture that one associates with damasks and velvets is too large in scale for most of our small apartments, since it was created for big formal rooms.

Wall colors

The starting point in a room is the wall treatment. When considering what color to paint your rooms, don't forget how charming dark walls can be. With a dark background in your living room, the curtains, lamp shades and some of the upholstery can be light for contrast. Light or pickled furniture finishes are especially effective here for contrast. With brown walls, yellow curtains are well chosen, with dark blue walls, pink, with red, oyster white.

Connecting rooms should be complementary to each other and not offer abrupt changes of color. For instance, with a living room painted one of these dark colors and with light curtains, the dining room should be a lighter shade of the same color or the light color of the curtains. Or, if you have a light greenish blue living room, it would be smart to use a wallpaper in the dining room with greenish blue in the design, keeping the woodwork the same color in both rooms.

There are many well designed papers today and if you haven't many good pictures, we know of nothing that so quickly furnishes a room and makes it livable as wallpaper. (See page 32 for suggestions on the kinds of wallpaper for various rooms.)

There is nothing more beautiful than a white room but a white room must have sun. Mrs. Harrison Williams' white room on page 180, and the editor's, on page 35, are both sunny rooms. Sunlight has been calculated in their decoration. In the first instance the curtains are white, in the second, yellow.

There is a theory that you make dark rooms more cheerful by painting them light colors, and this is true if you get the right light color. It is always safe to paint a dark room a light sunny yellow or any of the salmon pinks or terra cotta tones, but a dark room may be painted a dark color if proper lighting is installed. (See pages 232 and 233.)

Painting woodwork

As few apartments have good enough woodwork to feature, it is best to paint the woodwork the color of the wall. Ceilings should be light and floors dark. In most cases the ceiling should be just off white or off the tone of the walls. For instance, with a yellow room let the ceiling be cream-white; with a blue room, blue white; a green room, green white. Typical apartment floors are probably at their best when stained dark brown oak color.

The best way to get walls the color you want is to insist that the painter match the sample in his first coat of paint. As the average apartment allows you three coats of paint, this method gives you two opportunities to correct an off shade.

Lighting and lamp shades

Lighting is an important element in every decoration scheme. Just as sunlight does more to make your rooms charming than anything else by day, so does the proper lighting by night. In most small living rooms it is best to light the room entirely by lamps as the low light gives a pleasanter effect than the high light from wall fixtures.

In dining rooms sidelights are necessary as there is no furniture in a dining room to hold lamps. Chandeliers or ceiling fixtures over a dining room table give a hard, unbecoming light.

All lamp shades in a room should be of one color, as nothing makes a room spottier than two tan lamp shades, for example, with a red or green one. White or yellow shades give the pleasantest light in most living rooms, and yellow, white or pink in bedrooms. All shades, however, need not be of the same material. With white shades, some can be of light parchment with a white background, and some of white silk. (See pages 70 to 75 for lighting suggestions.) Base colors may vary.

The curtains

It is almost as difficult to discuss curtains for windows you haven't seen as to select a dress for a person you don't know. In general, single windows in a room with high ceilings should have valances. If the room has a group of two or three windows together, which tends to give the windows a broad low look, then it is better to let the curtains hang straight without valances. As solutions to curtain problems are found on pages 22 and 23 and 98 to 101, and practically every illustration in this book offers some suggestion, we direct you to them. Often curtains from a previous apartment will fit the new or can be re-cut to suit a different drapery scheme.

On the succeeding nine pages are found varieties of small apartments, others will be seen on pages 212 to 217.

Rooms of Classic mood, done in the Modern manner by four decorators



James McNeil Whistler once owned the turquoise chairs which lay the color scheme of the New York foyer of Mr. and Mrs. George Shaw. By McMullen. Any antique can play the same rôle



A jumbo shadowbox of mirror for a rare collection of Blanc de Chine is a feature of this Hollywood living room of architect Tom Douglas. The room's color scheme is built around a cool mixture of aquamarine and green tones



Caryatid candelabra dominate the Regency dining room of Mr. and Mrs. Martin Stollmack, in New York. Antique pieces are alternated with contemporary furniture especially created by Harold M. Schwartz, the decorator of the apartment

Marble against mirror for the hearthside of a bachelor's library makes a dignified focal point in this decorating by Coggeshall. Red mohair covers the chairs and contrasts with the cool gray book-lined walls and oyster white wood trim



A period writing stand for over sized books is a helpful adjunct to any library. Set it by a window for easy daytime consultation and provide light for night reading.



An old desk, its top in green leather matches the green marble paper walls and the gray and green striped upholstery. Note the matched pictures hung in panels.



The fireplace end is conventionally treated—portrait and matching plants over mantel, easy chairs each side and bookcases flanked by doors for balanced serenity.

Furnishings in French taste

Antiques create period settings of dignity and diversified interests rich with color

ARMÉ KUTNER



A sleek black floor is relieved by the white mats and further softened by the rug at this end, which is shaggy and off white. Balance is made with matching wall cabinets and chairs each side the yew wood desk and above it, 18th Century etched portraits framed alike. Carson Pirie Scott & Co. decorators.



Because their house at Glencoe, Ill., is of French architecture, Mr. and Mrs. Richard Norton continued that style indoors. In the living room, the furniture is old fruitwood collected in France. Note how a family of fragile old floral plates decorates one of the soft blue living room walls.



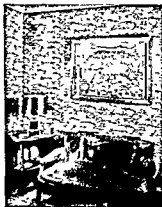
The living room fireplace, faced with old tiles, is as French as espalier trees and completely at home with the Provençal loveseat and the café au lait satin upholstered old bergère, this side.



At one side of the living room is an antique game table over which sunlight is diffused by sage green and white shades. On either side stand matched cabinets with wire griffed doors.



Plants grow willingly in the washbasin of an old French lavabo that stands respectfully in the small front hall, lighted by wide panes.



Marble book end paper lines the study walls in flamboyant tints. Over a capacious maroon leather loveseat is a map of old Paris.



The dining room wallpaper—the monuments of Paris, in sage green on citron—is matched by a sage dado and citron curtains. French Provençal furniture maintains the Gallic atmosphere.



A judicious combination of old French pieces, modern leathers and light woods, this living room carries a color scheme of clear blue, black and white with accents of low-key olive green. Walls are

white, chairs light blue leather, the floor a checker-board of linoleum blocks, light blue and black. Above the black and white marble fireplace are French gilt candle sconces. The shutter screen is bleached oak

A decorator tries mixed periods and vivid coloring in his own apartment

WHEN an architect designs his own house and a decorator decorates his or her own apartment, the result may be just a buxman's holiday, or it may be a chance to try new things and make combinations no client would venture on. Certainly, it is an expression of personality.

This small New York apartment was furnished and decorated for himself by William W. Baldwin. It is a mixture of the solid and the light, the serviceable and the frivolous. The contrasting colors are unusual and the mixture of furniture out of the ordinary. In each room is at least one outstanding piece which keys up the decoration.

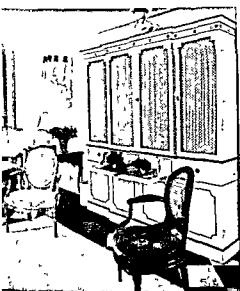


The walls of the bedroom are painted lacquer-black to match the rug. Above the old Chippendale chest, the mirror wears a Dutch Seventeenth Century frame in gold, black, terra cotta; beside it, a pair of chairs covered in beige leather

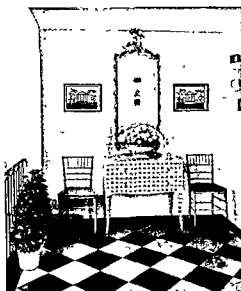


The living room couch, like the fireplace chairs, is covered in pale blue leather, its tone repeated in the blue, black and olive green dancers, "Les Sylphides", painted on the antique white satin

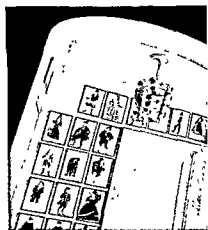
drapery beyond. The painted white breakfront is lined with olive green. And the Italian wall sconces on either side have a curtain of crystal fringe below blue and black shades. The textured rug is white



Another view of the living room showing details of the white breakfront. Before it, two Louis XVI chairs, one cushioned in olive green velvet, the other in delicate blue and white needlepoint



In the entrance foyer, a little white leather commode, stamped with golden honey bees and the black initials BB (for Billy Baldwin). One chair wears a black velvet, one a blue leather cushion

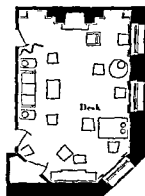


Picasso's original costume sketches for the ballet "Le Tricorne" line the walls of the arched passageway. It's lighted by a lantern of blue and white crystal flowers



Office for a busy department store executive

Miss Dorothy Shaver, president of Lord & Taylor, furnished her office to look like a living room, since the greater part of her working hours are passed there. Such a room puts callers at their ease. She finds it often much pleasanter and much more expeditious to talk side by side on the sofa than it is to talk across a wide expanse of desk. The room's Eighteenth Century furniture is distinguished and substantial and its colors are calm against the fine paneling brought from England. Decorative accessories add color but do not obtrude. Flowers also give color, grace and serenity to the formal office. The floor plan shows a conversation group of couch, chairs and coffee table; a secondary group of small table and chairs and Miss Shaver's group of desk, settee and chairs.



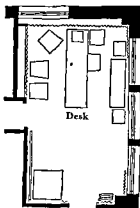
Furniture Plan



SPOTLIGHT

A designer's office serves also as studio

Since an industrial designer has to command a knowledge of both art and manufacturing, Joseph B. Platt has furnished his combination office and conference room to accommodate and express both aspects of his work. Here is his large and systematic desk, dominated by an African mask which he found on New York's Third Avenue, while in a bosky tangle of plants stands a piece of sculpture by his father-in-law, Rudolph Evans. Since space is limited and many of Mr. Platt's projects are large, he has a long, slate-gray lacquered table on which to show his drawings. In town Mr. Platt lives in a modern apartment (see page 41), works in this modern office, and spends his leisure time in a Rhode Island farmhouse filled with antiques and bibelots, far from modern!



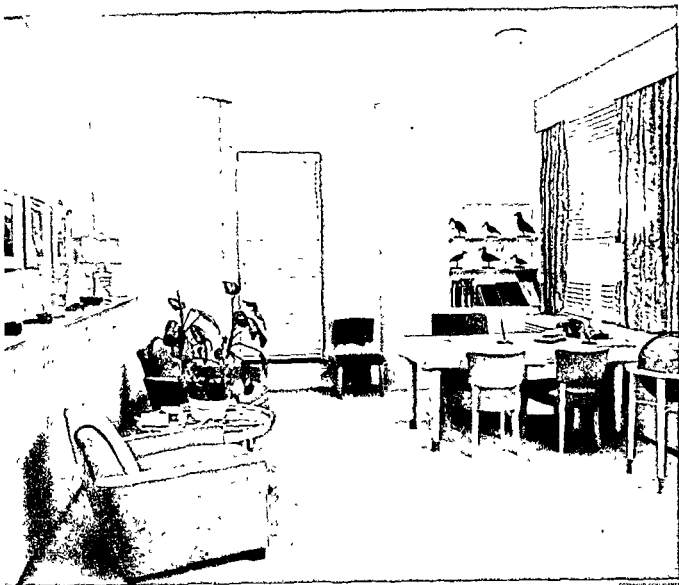
Furniture Plan



Office for a publisher of books, editor and a columnist besides

In this spacious office Bennett Cerf of Random House edits and directs the publishing of excellent books, and in odd moments composes his column "Trade Winds" for the *Saturday Review of Literature*. His walls are gray, the carpet beige; he sits at a pickled walnut modern desk and the sunlight that falls on him and on his work is tempered by hand-blocked linen curtains with black and brown horses rampant on chartreuse. The chairs are upholstered in brown leather and tweed, with one easy chair in the curtain fabric. Lighting is both indirect and by the globes. Over the mantel are three fairly faithful cartoons of the three partners, Donald Klupfer, Robert Haas and Bennett Cerf, made of cardboard, wire and news clippings. The decorations were designed by Lillian Sherry Waldman.





GOTTSCHE LOWE/ENTR



Office for a designer of trains, department stores and steamships

Raymond Loewy, one of our foremost industrial designers, has created two modern offices for his work. The office above has soft gray walls and carpet, with highlights in the chartreuse lamp shades. The curtains are chartreuse, gray, brown and white and the chairs gray. The conference table is blond mahogany. In Mr. Loewy's own office are rice paper walls tinted gray and white lacquer chairs upholstered in forest green. The window is framed in wide mirror panels with apple green curtains hung straight beneath. A glass case of old Chinese figures is set beside his table. All the fixtures here are gold plated. In both these offices ceiling lights play directly on the writing surfaces of the conference tables, and much of the other light is supplied indirectly, so there is no glare.

Types of dressing tables, old and new



A black walnut frame, painted chalk white, was the foundation for this dressing table. The skirt is of white linen. The chair is covered in yellow antique satin.



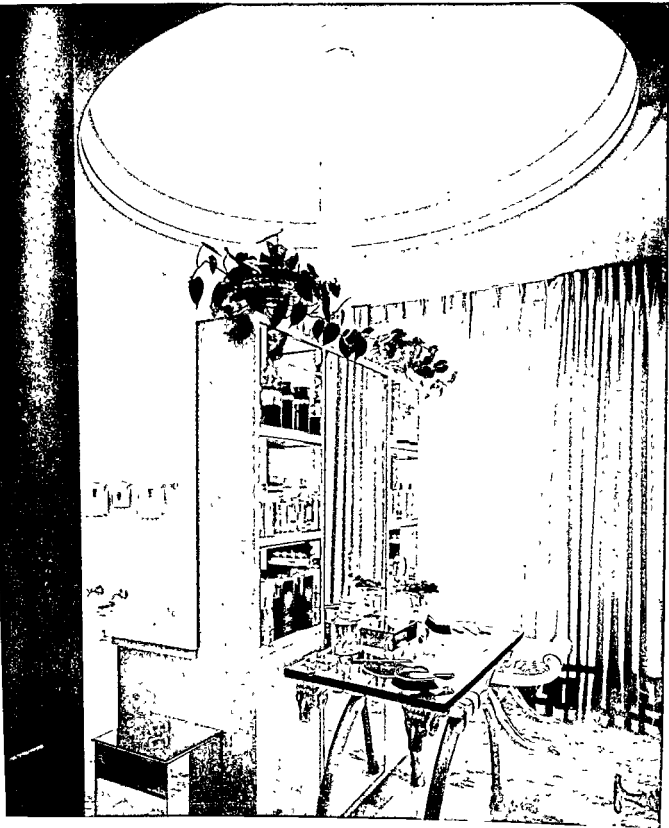
A French pouf with mirror panels still carries on its ancient usages. Behind it the curtains are lace-edged white mull and the chair is covered in ruby satin.



From an old spinet was contrived this roomy table. Where the keyboard used to be are now brushes and bottles. On the top the owner keeps a nest of snuff boxes.



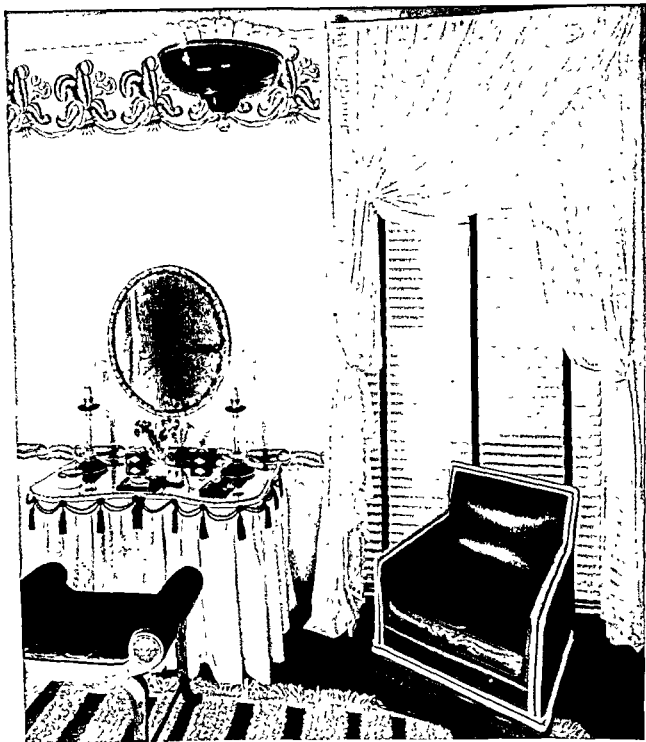
In the modern taste is this dressing table between two high chiffoniers of blond wood. A light panel under the mirror places illumination where it is most useful.



Bath and dressing room are combined in this California home, within a space only 12' x 12' height being given to the room by a large dome light and classic column. On one side the dividing fixture is the lavatory, on the other, the glass topped dressing table set before a full length mirror, with shelves for bottles on either side. The room is oyster white and blue. It is in the Beverly home of William T. Walker. James Dolens, architect.



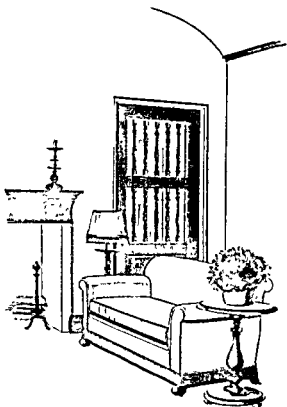
Carved pine mirror frame with red and white fabrics



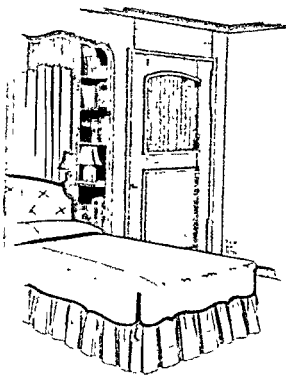
Two variations for dressing table and powder room décor

This charming interior, created by Thedlow, Inc., for a Long Island country place, flanks the classic vestibule at the entrance of the house. Notes of royal blue and white with crystal accents against the gray walls make a delightfully fresh scheme for the ladies' powder room, above. The plume wall paper borders add gaiety, and the striped taffeta curtains caught back by glass chams are decidedly fresh and cool looking. Opposite is a cheerful bedroom and dressing table scheme by Thedlow in red, white and carved pine.

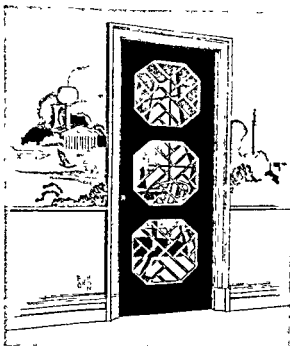
Doors that breathe— ideas for hot weather



Spindle door For stuffy rooms use these open-work doors, quite as decorative to look at as they are practical to live with. The oak door above, largely composed of turned spindles, allows for air circulation between two rooms in a house designed to accommodate Early English antiques. Ideas are by Harry C. Richardson.



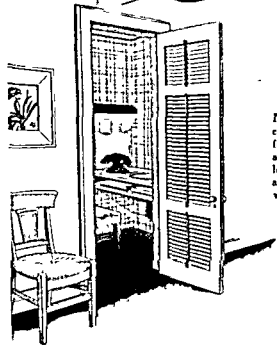
Clothes closet A practical, airy idea for built-in clothes-closets on either side of the bed in a room designed in the French provincial style. The upper section of the door has a large open panel screened by metal lath which comes in a decorative herringbone design. This may be painted or gilded and backed by fine wire mesh screening.



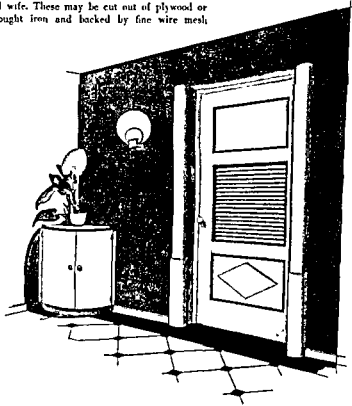
Chinese The door shown at the left, separating the hall and living room in a Georgian country house, is finished in black lacquer and fitted with gilded wooden grilles in a Chinese Chippendale design. Such a treatment not only allows for air circulation but is decorative in its own right. The interesting pattern lightens the large door areas.



Initialed doors There's nothing so bad for clothes as to keep them sealed up in closets away from fresh air and light. The openwork doors above solve just this problem. Twin closets in a bedroom bear the respective initials of husband and wife. These may be cut out of plywood or wrought iron and backed by fine wire mesh.

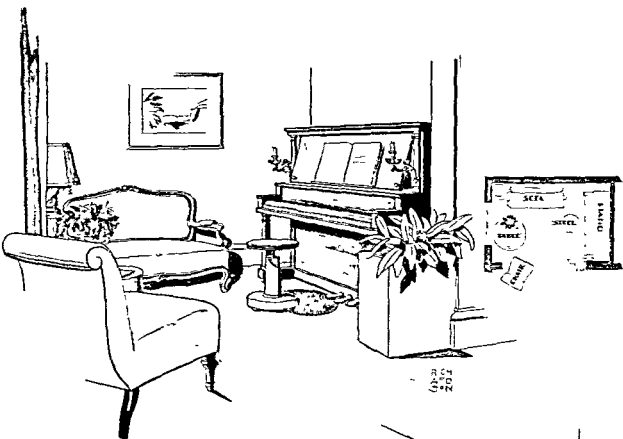


Cool phoning Telephone booths, even those in your own home, are proverbially stuffy. This one achieves airiness by using a shuttered door with adjustable slats. The walls are lined with a white paper with red plaid lines, and the red carpet of the hall covers the floor. A linoleum bulletin board on the wall nearby is handy for leaving messages.



For a foyer Sketched at right is another decorative door that breathes. A tiny foyer in a modern apartment is ventilated by a door which has a large center panel fitted with fixed slats. These can be painted the same color as the rest of the door or given a contrasting treatment—the wall color—together with the moldings, as shown here.

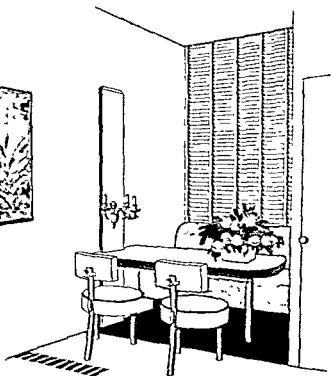
Gain an extra room from your alcove



For music Almost every remodeled house emerges with an alcove or two that present decorating problems. Here are four such alcoves used to good advantage. Above is an alcove music room in which a fine old upright piano is the feature. The original finish was taken off with paint remover to disclose a delightful pinkish brown. Walls are Bermuda pink plaster paper. The woodwork is cocoa, the rug apricot and curtains beige, rayon.

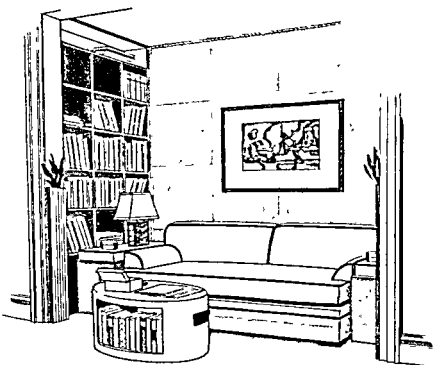
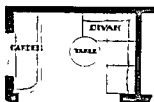
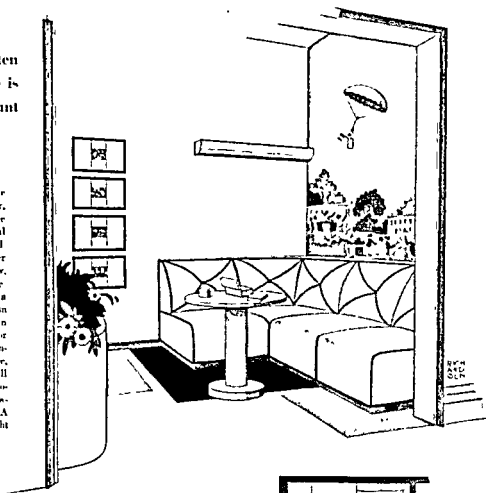


Dining alcove At the right is a dining alcove that came into being through the building in of a necessary closet. A leather couch was used for the divan. Over it the wall is papered in a gray and yellow Venetian blind design. To relieve the wall against which the table rests a pillar in modern effect has been placed. To this is affixed a gilt rococo candelabra. Carpet is black, gray and yellow. Designed by Harry Richardson.



In remodeled houses often an advantageous alcove is furnished to good account

Conversation corner This alcove has been treated in a modern manner, yet with grace enough not to divorce it utterly from the more conventional living room in which it is attached. First of all, a good sized raised flower box was built in front of the window. Then a set of four of the new detached divan units was used to form a corner divan. These are upholstered in beige leather, piped in dark brown leather, harmonizing with the floor which is made up in squares of seamless carpeting in walnut brown, beige, apricot and copper. Covering the wall over the divan is a hand-colored photomural enlargement of a print showing an early balloon ascension. A metal trough provides indirect light.



Extra bedroom The shallow alcove shown at the left has been made over into one of those double purpose rooms that are so convenient to apartment life. A little library reading room by day, it can at night be made to serve as an additional bedroom. The sofa is in reality the type of studio couch that pulls out into a double bed. Fitted with shaped pillows at back and ends, it takes on the appearance of a well designed modern sofa. Small end boxes with doors at front were made to hold sheets, blankets and pillows. The tops of these boxes are of ground glass and have concealed lights inside. The wall back of the sofa is covered with squares of cork bordered with rope molding.

Planning rooms from flowers

A tussie-mussie of garden blooms suggest a delphinium living room, pansy library, peony dining room and lily bedchamber

LOOK to your garden for fresh color ideas for Summer rooms. Much of the beauty of outdoors can be brought into the house if the hues of certain flowers are reproduced in the furnishings. Here is a nosegay of flower rooms with suggestions for wall colors, fabrics, floors and accessories.

Delphinium living room

WALLS: Painted the medium blue of delphinium. Ceiling, pale blue.

WOODWORK: Oyster white. Recessed bookcases on either side of fireplace painted deep bright blue inside.

CURTAINS: Two shades of delphinium blue satin. These hang straight from crystal rods, the dark tone on the outside, the lighter shade next to the window. Glass curtains of oyster white bound with the darker blue satin.

FURNITURE: A small sofa on one side of the fireplace covered in a textured blue and oyster white stripe, the blues shading from the pale tones of delphinium to the deep, bright blue of this flower. Opposite this, an overstuffed chair in dark, bright blue quilted fabric, and a barrel chair in oyster white leather welted in blue. Opposite the fireplace, a sofa in wine red quilted satin, two armchairs slip-covered in flowered chintz in delphinium blues, reddish pinks and whites. A Georgian mahogany secretary painted blue inside, and two side chairs with seats in the stripe. A drum table with blue leather top; several small occasional tables.

FLOOR: Allover carpeting in wine colored broadloom.

ACCESSORIES: White lamps with white chiffon shades bound in blue. An overmantel painting in which the predominating color is blue. White and pink bowls of delphinium.

Library in pansy tones

WALLS: Painted the reddish purple of pansies.

WOODWORK: Painted gray beige.

CURTAINS: Yellow diagonal weave satin. Glass curtains of gauze in lighter yellow.

FURNITURE: Of simple modern design, made of blond pine. Two overstuffed chairs at the fireplace covered in gray-beige damask quilted in a pattern of large leaves. Between these a coffee table of pine with glass top. Opposite the fireplace, a pine bookcase covering this side wall—or recessed book shelves. At right angles to the bookcase, a pine desk with wine colored leather top. A desk chair and another side chair with seats covered in wine colored serge flecked in beige. At one end of the room a big reading chair covered in a yellow textured cotton corded in wine color. At the other end, a comfortable sofa covered in a dull finish reddish purple quilted fabric.

This stand in front of the window with the yellow curtains forming the background.

FLOOR COVERING: Allover carpeting in gray beige.

ACCESSORIES: Natural wood lamps with beige shades bound in wine red. Yellow flowers in yellow bowls. A bowl of purple and yellow pansies on the coffee table. Modern paintings with reds in the design.

Dining room from a crimson peony

WALLS: Painted pale gray. Ceiling, lighter gray. On each side of the mantel a gray marbleized pilaster with capital picked out in bottle green. These architectural details are available in wallpaper.

WOODWORK: Bottle green with gray moldings.

CURTAINS: Red and gray striped satin, the red of the crimson peony. Glass curtains, pale gray over gray Venetian blinds with crimson tapes.

FURNITURE: Regency table and sideboard of walnut. Chairs of the same period painted gray and covered in crimson satin. Regency sofa in bottle green satin. Wood mantel in simple Classic design painted bottle green and gray.

FLOOR: Bottle green linoleum with gray border.

ACCESSORIES: Crystal side lights with green glass drops. Green tile plant stands. Mirror framed in green glass. Pictures framed in narrow crimson and silver lacquered frames.

Bedroom from a pink lily

WALLS: Painted the palest pink of the pink spotted lily. **WOODWORK:** Painted the rose-red of the spots.

CURTAINS: Pale pink diamond-crenked organly with shaped valances of rose-red quilted cotton. Wood web shades painted light pink with red cords.

FURNITURE: Twin beds upholstered in pink and white striped ticking, with bedspreads of the same material. Dressing table hung in the same quilted rose-red cotton as the window valances, the skirt made without any fullness and topped by a shaped valance. Overstuffed chair slipcovered in flowered glazed chintz in a design of pink spotted lilies and green leaves on a beige ground. Dressing table stool in this flowered chintz. Slipper chair in a rose-red narrow self-stripe. Chaise longue in the rose-red quilting. Other furniture might consist of a chest of drawers, night table and low table by chaise longue of fruit-wood in the French Provincial style.

FLOOR COVERING: Pinky red carpet.

ACCESSORIES: Crystal lamps with pale pink chiffon shades corded in red. Pink and red flower prints framed in natural wood frames. Clear crystal bowls filled with pink spotted lilies.



David Payne

A portfolio of portraits of rooms in color by this American artist

BEFORE this we devoted one portfolio of room portraits to the work of the famous French artist, Pierre Brissaud. In this section we show water colors of another artist, this time an American—David Payne.

But before we speak further of him, let us consider the other artists whose work in color illustrates this book. We find the names of George Sakier, commercial designer as well as artist, Urban Weis, Elizabeth Hoopes, Harrie Wood—all room portraitists. In addition there are those students of the New York School of Fine and Applied Arts, whose sketches of homes in New England and the South were shown before.

Samples of the work of two outstanding American photographers are also shown—Edward Steichen and Anton Bruehl. Since the photographer is limited by what the camera lens can see, his art in picturing an interior finds its high attainment in composition, exactness of color, skill in lighting and clear presentation of detail. Both Steichen and Bruehl have the happy faculty for capturing that illusive quality of a room—its atmosphere—and portraying the less obvious efforts of the decorator which often give a room its distinction. The artist using the medium of paint is not so inhibited. He can render atmosphere and even detail with a freer hand.

David Payne made his first room portrait for *HOUSE & GARDEN* in 1933 and his work has consistently appeared in its pages ever since. Born in Fulton, Missouri, in 1907, he attended Westminster College there, from which he went directly to the

New York School of Fine and Applied Arts. This first training was followed by study in the Paris branch of the school and in Italy. Here he had the advantage of direction by Van Day Truex and Pierre Brissaud.

His contacts with interior decoration led him to drawing portraits of rooms and in the years since his return from Paris he has made several hundreds of them. Besides New York City, he has found commissions in Washington, Newport, Chicago, and the Middle West. His work has been exhibited in Cincinnati, New York and at the Dayton Museum.

While under the direction of the French illustrators and Mr. Truex he developed a promising individuality of style that has become his own as his work increased. Using water colors and occasionally oils and pastels, he has a facile gift for giving his rooms an air. Detail is there, color and plenty of it and still he maintains a looseness of technique. His hand is always free and his lines flowing.

WE open this portfolio of Mr. Payne's work with a view of the library in the New York apartment of William E. Katzenbach and M. Phelps Warren. It is an inside room—the middle room of an old house—having no outside light. In order to avoid the heavy shadows which would have been so apparent on light walls, a dark wallpaper was used. This little book room also has an adequate quota of lamps and the yellow sofa brings its reminiscence of sunlight, so that it really is a bright spot.



Colonial country breakfast

Airy, light, with flowery walls and a vista of rolling hills to the Patuxent, this sunlit breakfast setting, tempered by the Venetian blinds on the door, combines mellow Eighteenth Century furnishings with old scenic paper to produce an authentic Colonial air. It is in Jefferson Patterson's country house, "Point Farm," Calvert Co., Md., of which Gertrude Sawyer was architect and Schuyler & Lumsberry were decorators.

Maryland Rooms

CERTAIN colors are feminine—soft blues and pinks, for example. When used in a bedroom, it immediately becomes an acceptable and comfortable background for the mistress of the house. This feminine effect of color is found in a Georgian bedroom at "Cremona", a country house on the Patuxent at Orville, Md. Walls are soft blue and curtains of blue and cream antique chintz. The Venetian blinds are pale blue inside and white outside, thus giving a soft light.

Against this blue background are placed the soft pink upholstered pieces. The sofa, incidentally, is an original Chippendale piece. The four poster, a distinguished example, has the customary tester which, in this case, repeats the light and airy fabric chosen for the bed cover. It is an ideal country room—comfortable and full of grace.

THE living room in the Washington home of Mrs. James Clement Dunn is furnished with French pieces set against an interesting dull blue wall. The combination of the two make it another feminine room. Two round-topped niches are backed by mirrors and hold, in their glass shelves, a collection of rare Chinese *objets d'art*. The glitter of the niche mirrors finds a repeating note in the crystals of the applique beside the bookshelves.

Although the walls tend towards the dark side, the light rug and light ceiling relieve the weight of those walls. Schuyler & Lounsbury were the interior decorators.



Two examples that prove soft colors make for feminine rooms



A light-colored apartment living room helps to keep the city out

As a contrast to the murk, clamor and confusion of New York, the walls of this living room were painted a creamy white. Some of the furniture, too, is painted white and upholstered in white fabric. Then, for a change, comes the cool chartreuse green of the curtains—the same tone of fabric being used on a number of the chairs. At the opposite end—which is not pictured here, the wall is mirrored making this small room appear larger, at this end hang two Chinese Chippendale étagères in natural wood with mirror backs to add their glitter. Joseph B. Platt was the decorator and owner as well.



An apple green country morning
room to carry the outdoors in

The morning room of Richardson Wright at Silvermine, Conn., has a background of paneled apple green walls on which is hung a collection of flower pictures in various interesting mediums. Curtains are emerald, the rug eggplant. Further repeating the country colors are small pieces of furniture—for the room itself is small—upholstered in flowered chintz and a desk painted green and red and decorated in the Venetian manner with colorful flowers. It is a room designed to carry the garden's beauty indoors and hold the reminiscence of it there during the drab days of Winter. Agnes Foster Wright was the interior decorator.



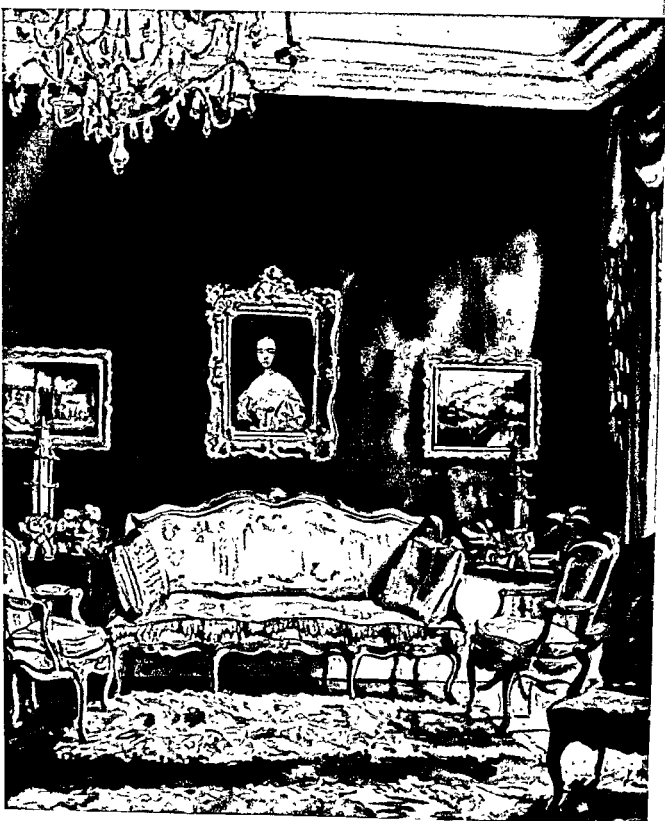
Sophisticated Rusticity

First a wallpaper with gray and yellow panels. The yellow is repeated in the ceiling beams, draperies and the patterned floral mohair. The floor is dark in contrast to the sunny walls and ceiling—wide planks, painted spruce green; Java brown rug flecked with green and red and orange like a spatter-dash floor. Windows have pale yellow draperies trimmed with green fringe—a loose ivy woven mohair—and one chair is covered in soft palm green striped mohair.



Waxed floor and small rugs

At the other extreme from the room opposite is a room that has an excellent floor kept in perfect condition which serves as a foundation for good Persian or Chinese rugs. Here in the library at "Point Farm," Calvert Co., Md., the home of Jefferson Patterson they add interest to a room in browns and yellow further colored by the book bindings. Contrast the color and character of this library with the living room beyond. Schuyler & Lounsbery were the decorators. Gertrude Sawyer was the architect.





Furnishing with dark walls

Although dark walls tend to make a room appear small, yet they can be used as backgrounds for interesting furniture. Opposite, Pierre Dutel, in his own apartment used the sharp contrast of white upholstered French furniture, rugs and curtains against black walls. In the room above Everett G. Linsley, with violet brown walls used sombre furniture and touches of cream and white Wedgwood and gilt. The white fireplace helps to give the room contrast.



How to achieve a sense of spaciousness

The large and fairly unbroken wall spaces in this New York apartment have been left plain, with only the Oriental decorations, in order to achieve a sense of spaciousness. The subtle blending of Chinese and wooden woods enriches a pleasing harmony of color and design. Note how unutilized doorway to dining room beyond also adds to sense of spaciousness.



Several factors make this large living room livable. First the background—a copy of an Eighteenth Century wallpaper that suggests the informality of an English cottage. Then the colorful banks of books. Then the unbroken surface of the large yellow rug. But most of all, the intimate conversation group of upholstered and antique furniture make it livable.

Furniture groups in a large living room

From Brownstone to Brown and White.



Transformation from a typical brownstone New York apartment to this smart living room in brown and white was accomplished by clever decoration. Only occasional touches of green, such as a satin chair cover or the two glass lamps by the couch, deviate from the general brown and white scheme. This is further emphasized by the lack of pattern in the fabrics. The living room library shown here is part of the duplex apartment of Mr. and Mrs. Mortimer Lehman and was re-modeled and decorated under Mrs. Lehman's direction.

Book slide The library side of the living room is given an architectural touch by the gilt-topped columns separating the sections of the shelves. Here the vivid color of the bindings adds color enough in that the chimney breast needed only a flower painting in whites to break its expanse. The lamps are crystal and all the rugs are brown or white, while the furniture is a mixture of three related styles—Regency, Directoire and Empire. The alcove, which also serves as a dining recess, has two gray and white panels each side of an arched doorway.





Elegance in beige and pale blue

That you do not need many colors in one room is apparent from this scheme which relies on only two hues—gray beige and pale blue. Walls, curtains and rugs are beige. Blues of the fabrics range from pale lake through turquoise to gray blue. A Coromandel screen brings in a rich color contrast. Elizabeth Hoffman was the decorator.



Soft yellows and browns enrich a New York morning room

To capture and hold the glint of early sunlight, the morning room (that's a pleasant change from living room) in this New York apartment is carried out in soft yellows and varied browns. The curtains are of old bronze chintz and brown and gold chintz covers the sofa. Two chairs are in yellow taffeta. The browns are further repeated in old call bound books on either side the mantel on the opposite wall. Note how, into this well harmonized color scheme, the scene screen covered with wallpaper, introduces its punctuating contrast of blue and white. McMillen, Inc., were the decorators.



The vogue for white rooms still appeals, but success depends on what you use with the white. For example on this page are two rooms in the New York apartment of Mrs. Charles H. Marshall. To white walls and glittering mirrored mantel the Dufrene furniture and brown rug offer contrasts.

White and French in the living room of the same apartment the cool old white walls are enlivened by an old Savonnerie rug in white, beige, green, blue and pink. These colors are picked up in accessories—beige lamp bases and green-blue chair coverings. Ruby Ross Wood, decorator.



In this group of sketches David Payne goes back to his boyhood home where the collecting of antiques of the later American variety has been pursued for many years. A spindle table and American Empire desk and other pieces from the same era grace one of the rooms. New England hooked rugs, too, are found adorning a polished floor



Missouri shows its heritage of American pieces

In a sort of study at the back of the house, formerly a kitchen, is hung a collection of Currier & Ives prints—George Washington, "The Lovers' Quarrel", etc.—massed to make a colorful pattern. The desk was made from a six legged table

An air of rock bound New England austerity hovers over the living room. The inevitable Grandmother Maggie's portrait hangs over the mantel. A closet and an enclosed stairway beside the fireplace were built of wood from an old Missouri steamboat



DESIGNED BY THE AUTHOR. DAVID PAYNE

Special rooms and their personalities

How to give each room its own atmosphere—relating and separating nearby rooms—cluttering and uncluttering to relieve monotony

A WELL DECORATED home, a home equipped for good, rounded living, is as varied a place as the personalities and predilections of those who live in it. Like the mathematicians' saying, it is the sum of its parts and each part differs from the other. In the course of its evolution it may start small and expand or begin with a delightful series of departments, each for its own particular phase of life.

For that reason, the pages which immediately succeed this and a few that preceded it are devoted to special rooms, special problems in furnishing and decoration. Here is the conglomerate of many kinds of homes and many kinds of rooms—apartments for brides, music rooms, libraries, camps, basement game rooms, rooms in which to ride hobbies uninterrupted and with the tools of your hobby close at hand; nurseries, rooms for young people in the 'teens, for college girls, sun-rooms, terraces, closets and dressing rooms, turn-out rooms, and before this we touched on alcoves and bathrooms.

Therein a house differs from a public hall. Go into a public hall and you can see the most of it at one sweeping glance. Go into a home and you pass from one environment to another. Here is the hallway and that has its own useful arrangement. To the left the living room, the right the dining room and behind it the kitchen. Upstairs are bed chambers and bathrooms and rooms for sewing and children's play. The basement houses its own domestic interests and the attic others. Each of these plays its part in making up the total of that microcosm known as home. Each calls for separate treatment.

So here are these differing room personalities, some formal, others informal, some semi public, others private. In the course of living you pass from one to the other—and that is among the endearing charms of any home. People speak familiarly of them by these personalities—the Blue Room, the White Room, the Morning Room, Father's den (as if the Old Man kept bones there), the Sitting Room, the Breakfast Nook.

Sometimes even the pieces of furniture take on definite personalities. Certain chairs and desks and tables are almost sacred to certain persons. Heaven help the visitor who unwittingly sits in Father's chair or attempts to regulate a beloved disorderly desk or trespasses on the privacy of a special pet workstation. In one household we found, close by a window that commanded the street, a French fruitwood chair. Everyone in that family called it the "waiting chair", because for years the mother of the house sat in it to await her husband's return from the office. She would see him coming down the street. In later years it was shared with a daughter who awaited her beau.

Among decorators there are two schools of thought about the relating or separating of these room personalities

Some treat them as distinct and self-contained places, others blend them one into the other. For example, a living room that is shut off from the hall by doors can be quite different in color from the hall, whereas, if the opening is wide and without doors, the furniture pieces as well as the color in one may repeat the scheme in the other, thus acquiring a sense of unity.

In every home there should be at least one room where the owner feels free to do as he pleases as to decoration. Hall and living rooms, in a sense, are semi public places. Bedrooms are very personal and yet, since bedrooms should have a serene air, one just doesn't go fantastic there. They may be stylized but not too much so. It may be a study, a powder room, a basement playroom, an attic retreat—any one of these is a fit subject to cut loose on. Being coy and cute in a dressing room is lots of fun, whereas in a living room—well, it just isn't done. Being picturesque in a rumpled room is accepted by all, but one rather squirms in a dining room that pretends to be something other than it actually is.

This leads us to a bit of advice—decoration should not interfere with ease of living or a room's functioning. In any room the most important objects should be the people who live in it. Their comfort comes first. If it is merely a stage set against which they strut, posture and read their lines—no matter how fashionable the stage set may be—that room is not livable. The owners soon tire of it just as they probably soon tire of themselves and each other.

In many a room it is what you leave out that makes it successful. Thereby the Modernist chalks up a mark for himself. His two great gifts to decoration are creation of space by eliminating useless objects and ease of function by placing furniture so that it best serves the purposes and habits of the owner. He is death to useless junk.

EACH of us, every now and then, feels the pressure of possessions, the dead weight of the things we own. Too many pictures, too many chairs, too many vases, too many books, too many doodads. If we could only rid ourselves of them without straining our own or other people's feelings! Put them away, just as we do with children's toys—hide some of them for a time—and re-discover them.

It is delightful and charming for rooms to have personality and atmosphere but the wise owner changes that personality every so often. Rooms in Winter can stand a little cluttering—then what a relief when we unclutter for Summer! Hide the doodads, change curtains, cover the furniture, secrete some of the pictures in a closet, move chairs and tables around. By just such simple devices as these a new room can be made to emerge. And, somehow, a new owner does, too.



Living room The colors here are bridey. The walls are primrose yellow, the curtains striped satin in pale pinks, blues and yellows, the sofa and chair in blue silk with primrose fringe. The corner sofa, in primrose yellow velvet, with contrasting cushions of various shades of blue, matches the wall. Above it hangs a mirror of dark blue Spanish glass. The rugs are a combination of honey color, mauve and plum.

Bride's house—

THE delightful rooms illustrating these pages were in a small London house in Belgravia, a joint present to a pre-war bride, Mrs. Vincent Paravinci, from her distinguished father, Mr. Somerset Maugham, and her equally distinguished mother, the international decorator, Syrie Maugham. Her father gave the house, her mother decorated it.

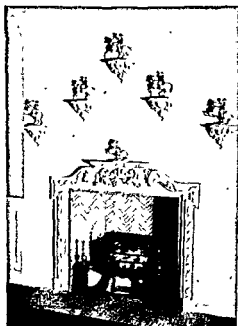
The color schemes are all strong and in striking contrasts—a radical departure from the whites, off-whites and soft neutral tones made popular in this country by Mrs. Maugham. On these pages you see views of Mrs. Paravinci's bedroom, dining room, bar and living room.

Each of these is worth studying and comparing with the rooms designed for American



The bar The walls in this gay miniature bar off the dining room (shown on the opposite page) are covered with an amusing paper in a brilliant design of scarlet and green flags on a white ground. The floor is made of white rubber inlaid with several bright red stars.

Fireplace idea Above the fireplace in the dining room is this very decorative arrangement composed of small carved white brackets holding brightly colored porcelain figurines. Interesting shadow patterns form in sharp contrast to the dazzling white of the walls.



Bride's colors

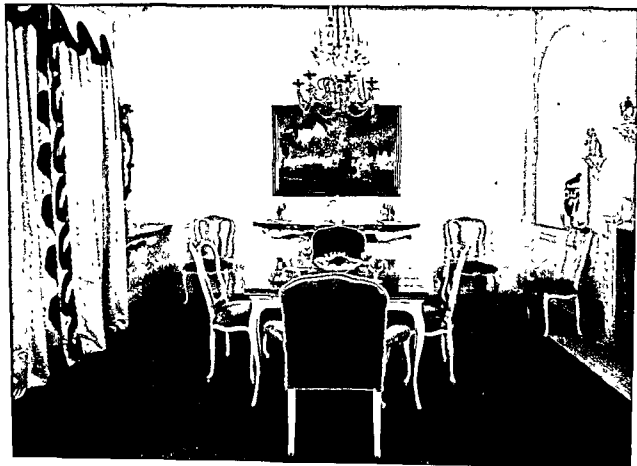
brides that are shown on the following pages. Each presents a variety of styles, sizes and outlays. They are source material upon which a bride may base her own carefully thought out decorating triumphs.

Notice in these pages the different periods emphasized and the types of furniture used in each; scrutinize fireplace, wall and mirror treatments and the original ideas in these rooms. Note especially the brilliant color combinations.

Comfort is the first desirable feature, next eye appeal. Start with pattern. If it is a wallpaper, decide on it immediately and then choose curtains, rugs and coverings to carry out its integral color scheme. Or the scheme may come from a flower print, or a vase.



Study in contrasts In this bedroom, the wallpaper is soft blue and white, the carpet delphinium blue and the furniture covered in soft blue fabrics. The curtains are a bright contrast of cherry red silk over peach organza. In the dining room (below) the scheme is one of brilliance—white walls, an emerald green carpet and chairs covered in flame colored velvet. The curtains are white satin trimmed with deep scarlet fringe.



Rooms planned for just two in Chicago



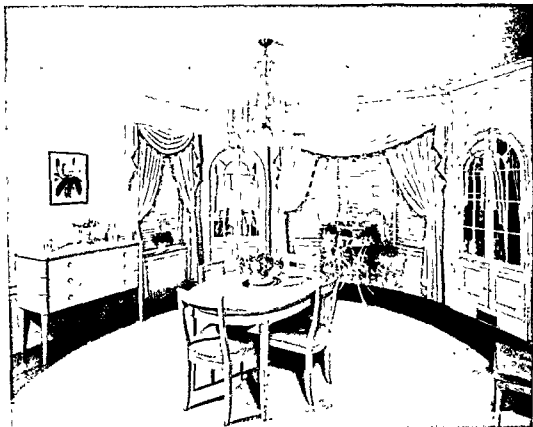
For a dining room Walls are gray with white moldings. Floor, black, curtains, black, white and green chintz. Chairs, white with green cushions. J Radtke apartment, Beverly Valentine, decorator.

Beige living room The entire color scheme is in beige and brown. Walls, beige, rug, castor brown. Furniture—beige velour and quilting, brown leather. For Philippe Lederer, Mabel Schamberg, decorator.



Brown hall This striking entrance hall in the Philippe Lederer apartment has soft beige walls and a brown linoleum floor with beige inserts. The console is bleached mahogany, the barrel chairs covered with beige velour. By Mabel Schamberg.

Suggestions adopted by Toledo brides

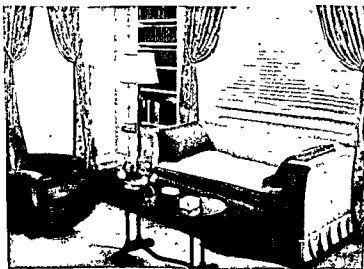


Blue dining room A serene de lightful room scheme of aquamarine walls, blond furniture with aquamarine leather seats. Curtains, pink and cherry nole. White oval rug

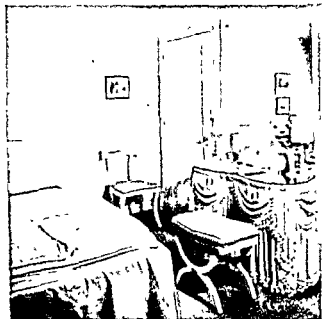
For a library Here's another smart scheme to think of—slate color walls, white woodwork. White, red, green and yellow chintz draperies, gray serge sofa, and cherry leather chairs



Lemon entrance The walls are painted pale yellow with a green plaster wreath around the mirror. The settee is covered in emerald twill. Emerald lamps with white and green shades. Rooms in the house of a recent bride. By Clare J. Hoffman



For new brides and grooms



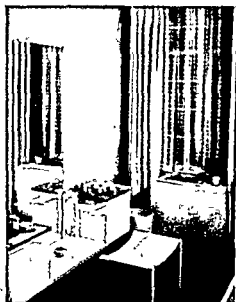
Classic bedroom Peach walls, bed in oyster white satin and dressing table in peach chiffon was the color scheme that complemented the Directoire furniture in this bride's bedroom. Hampton Shop decorators.



Contemporary A recent New York bride decorated her bedroom in a scheme of gray-white walls, yellow ceiling and black carpet. Curtains are yellow glens.

Traditional In this New York apartment of newlyweds the walls were painted white with blue recesses. Against this were placed some excellent old pieces upholstered in blue. The curtains are wine and gray chrys.

Modern A sparkling modern dressing table with old furniture in a cool scheme of sea-blue walls and silver curtains was one bride's choice. Beige rug, rose stool.





Pale colors The two living rooms of recent New York brides shown here reveal interesting contrasts. Above is an Eighteenth Century English-type living room decorated in pale colors. The walls are white and the chairs covered in white damask. A sofa is in white chintz patterned with beige and blue green. Rug is blue green

Dark walls Below is a stronger, more brilliant scheme built around Eighteenth Century English furniture. Walls are Empire green with white trim. The sofa chintz is yellow and green on black. Lamps are white and gold with silk shades. This apartment for a fresh young New York bride was recently decorated by Elizabeth Peacock



Settings for music acoustically planned

IN THE separate music room every detail can be planned to make the most of the music. It might seem that the complicated business of acoustics would make a real music room dreadfully scientific looking, but the basic principles are actually simple and easy to apply with good decorative effect. There are just two kinds of music to be considered: music which originates in the room, such as a piano, instrumental music or singing, and broadcast and recorded music which has its origin elsewhere than the house.

To make the most of the first, music that is played in the room, unbroken areas of hard surfaces are necessary to give resonance. Large windows, plain walls, bare floors, glass-covered bookcases and high ceilings create a good tone chamber and improve the quality of the music that is played there. This resonant tonal effect of hard surfaces is well known to all of us who admire our own singing in the shower.

Broadcast and recorded music is played in a perfect tone chamber so that it comes into the home music room complete with resonance and there is no need to heighten this effect.

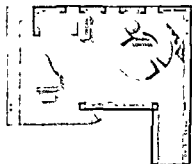
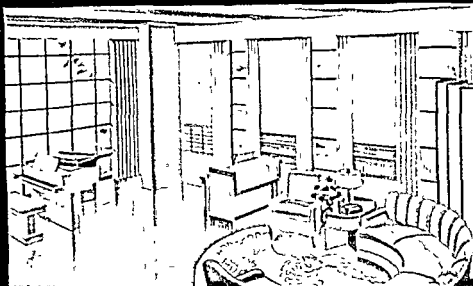
Consequently soft absorbing surfaces will add to the enjoyment of phonograph or radio music. Long full draperies, which can be drawn across the windows and large wall areas, make a music room easily adaptable for both kinds of music.

The location of the piano and organ for the best tonal effect and also for the comfort and pleasure of the person playing them is naturally the first consideration in planning a music room. But the "listeners' group" is also important, particularly for radio and recorded music. With remote-control radios and automatic record-changers, or separate turn-tables, for phonographic music it is possible to sit comfortably at the right distance from the loud-speaker and listen to an evening's concert without interruption. In addition to the music library and file-drawers for sheet music there should be ample storage space for phonograph records. Since records must be stored upright to prevent cracking or scratching, they are generally kept in albums on bookshelves; but ingenious record files which keep a record safely balanced on end in separate wire divisions are now available with index systems for cataloguing the selections.



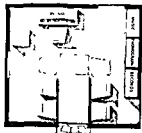
The living room shown above has a typical plan. The door from the hall is opposite the central fireplace, which is flanked by doors or windows. The piano and music space have been planned so they will not interfere with the living room furniture. At the left of the large window a radio-phonograph is enclosed, at the right is space for music and record storage. The large window surface which gives resonance to piano music can easily be covered for recorded music programs.

A living room includes music



Designed for enjoying music

The very large windows, plain walls, bare floor and high ceiling of this music room create a fully resonant tone chamber. Heavy draperies can be drawn entirely across the walls and windows to provide absorbent surfaces for broadcast and recorded music, which need no added resonance. The piano is strategically placed for full tonal effect. The organ, operated by electricity, has no pipes or reeds. The furniture is arranged for the comfort and enjoyment of music-loving listeners



For dining and home concerts

In a small house the dining room, which is seldom in use more than three hours a day, makes a logical combination with the music room. Here the piano can be used for practice or played for long periods without disturbing the rest of the house. With the dining table and chairs arranged in front of a window, as shown in the plan, there will be no interference with the two uses for this room. Note the built-in cabinets, located under the bookcases, for storage of disc records.



A quiet corner walled with knotty pine and friendly books



For a hobbyist This study is planned around three of the owner's pet hobbies—top shelves for African masks and chessmen alternate with books. The walls

are covered with brown tortoise shell paper and the woodwork matches it. It is in the New York home of Arthur Wiesenberger. C. Coggeshall was the designer.

colored pine is ideal and if the wall above or beside the shelves runs toward white, the room will be lighter.

Plain curtaining material is often more desirable than figured, especially if the library is well stocked. There's no use trying to compete with the colors of massed book bindings. Too much pattern will make the room jumpy, prevent it from having an atmosphere of tranquility, which is desirable in a library. Remember, we are considering the library as a separate entity, apart from the general living room. Where it serves both purposes, book colors may be considered secondary or contributory to a color scheme. In any event, these library curtains should not shroud the windows by day and if the material is sheer, through which sunlight can filter, the room will be lighter.

Modern lighting methods (see pages 70-75) should be installed. Concealed lights can cast a diffused glow over the room and for work and reading intenser lights are supplied by reading lamps. The shelves themselves need to be adequately lighted—either by lamps overhead or a "trouble" light that can be carried on its cord to the desired shelf.

Color schemes

Although the general color scheme has been touched on, we might make a few more suggestions. Here and there in this book are illustrations of libraries (see pages 35, 45, 52, 83,

152, 151, 166, 171, 175, 187, 207, 225, 235, 236, 238, 259) that offer ideas. If the woodwork is pine, try a beige rug or carpeting and thin lemon yellow curtains hung straight. Tint the walls yellow and the ceiling a paler yellow. Here you have sunshine colors suitable to a library with a northern exposure. One with a more sunny aspect could run to the tawnies and light browns. We have never seen a blue library, or one in red.

Specialists' Libraries

So much for general household libraries. There still remain the libraries and home offices of specialists. The grim uniformity of law books offers a hard problem. Make the lawyer husband's walls gay and the curtains gay, too. A doctor's library is more varied and needs no such pepping up. The writer's library—much depends on whether he or she is successful or not and neat or untidy—is apt to be so individualistic a room that no rules apply. Such personalities will "out".

Not all booky persons are such single-tracked individuals that their interest does not run to other matters. They are bound to have "junk" around—personal mementos and oddments that may be the despair of those who dare to dust that room but are precious in the eye of the owner. And it might be added as a counsel of perfection for those who dust, that loose papers are never to be touched and often books lying about and all desks are to be let strictly alone.

The three libraries on this page combine the prime factors of reading comfort and accessibility with charm of decorative theme. While massed books are, in themselves, colorful and decorative, they deserve a worthy setting. Because they are set on parallel shelves, the natural treatment of that setting is architectural. For this reason the paneled library, or one in which paneling plays a part, is the first choice of most people.

There is no necessity, however, for having a library gloomy. In Victorian days libraries were in black woods. Today we prefer light walls, light woods and windows not too heavily curtained. Libraries are now cheerful and abundant with sunshine.



The circular library (shown above) is an unusually graceful room in the home of Mr. Harvey S. Ladew at Monkton, Maryland. Its white walls offer contrast to the book bindings. A fireplace is opposite the door shown here. Some of the shelves house models of coaches between the books. It was designed by James W. O'Connor and decorated by Smyth, Urquhart and Marekwald.



An alcove in a small house may be turned into a library. In this new house at Bel Air Estates, in Los Angeles, bookshelves have been built to surround the fireplace which not only solves effectively the book problem but also adds a touch of individuality and comfortable charm to this end of the living room. Burton Schutt was the architect of the house.



This general view of the main room of Mr. Schuster's library (see the corner detail on page 250) shows the arrangement of furniture for all the various activities of the owner—comfortable chairs for reading, ample center table for consulting reference books, desk in the window bay for writing and plenty of excellent reading lamps wherever they are needed.

Rooms and fireplaces for cabins and camps



Knotty cedar, in wide vertical boards, here is both functional and decorative. It is used in this room as paneling for the walls and also to enclose the bunk.

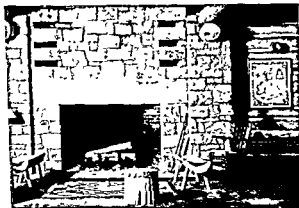


Wood paneled walls, although perfectly appropriate to more formal decoration, can be especially commended for use in the Summer home. In the room here, knotty pine has been used.



Joined logs. Log cabins have an irresistible appeal to most of us and perhaps one reason is to be found in the interesting texture given to the interior walls by the joined rounded logs.

These four fireplaces both heat camp rooms and are decorative



Circulating. Popularity of the recirculating type fireplace, which expels warmed air through grilles above the mantel, is due to the much greater heating efficiency given by these new units.



Duct heat. This is built around a metal unit connected to a duct, automatically bringing in fresh outdoor air which is heated and then expelled through the grilles seen in the chimney face.



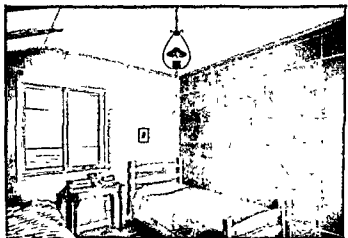
The log cabin, as demonstrated by the attractive room shown above, need by no means be a crude affair. The construction of a house like this is as carefully accurate as it is truly durable.



Filure board forms both the insulation and structural material for the interior shown above. Wall board and ceiling board are modern loans to the builders of Summer cottages and camps.



Veneer paneling For the slightly more conventional Summer home, pine paneling waxed to a soft Colonial finish carries a nice suggestion of an earlier day and deep, old-fashioned hospitality.



Wall board, as shown above, is an economical, durable and efficient material for simple interiors. It may be used primarily as insulation, as a plaster base or as a finished wall surface.



Chef's fire This is open on three sides, has a grill which can be lowered over the coals, permitting the outdoor chef to carry on his culinary activities in comfort during the Winter season.



Good heat Large rooms can be heated by means of a fireplace provided the fireplace is, like this one, equipped with a grilled circulating unit which greatly increases its warming efficiency.

Game rooms to stir the romantic urge

EVER since game rooms supplemented basement preserve shelves, and guest bars were substituted for the old fashioned coal bin, basements have been the favorite amusement area of American families. And the hunt for originality is on with a merry vengeance!

At first playrooms in the cellar consisted of unpainted beaver board walls, higgledy-piggledy furniture and any old throwaways from the decoration upstairs. But not so today. The game room rivals the parlor and outstrips the dining room as the center of entertaining. And nothing's too good for it, figuratively or in fact. On these two pages we show you four game rooms built around vastly divergent themes.

Circuses are a favorite of the moment. Schiaparelli, the Paris couturier, started it. And Hobe Erwin, New York decorator, launched the game-room trend here with the largest display of circus trappings and publicity posters ever seen outside Barnum & Bailey. A detail is shown on this page, with the elephant posters making a screen. Some prefer the nautical game room and decorate it with boat gear and have a galley for the bar. Others paper the walls with photomurals of their college campus and go in strong for flags and banners. Swedish modern and pirates, tavern atmosphere and old signs are other engaging possibilities to challenge you when you plan your own room for boisterous entertainment.



A trailer basement in Swedish modern

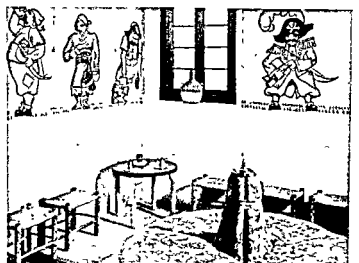
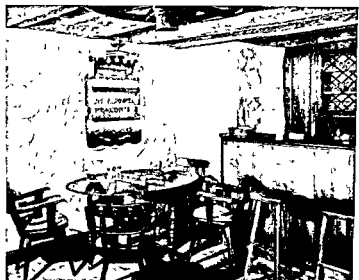
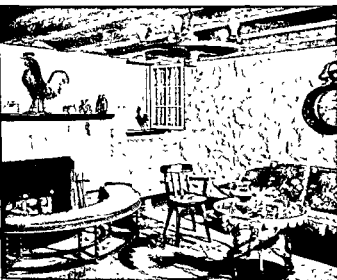
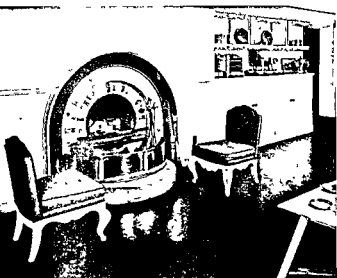
Swedish modern furniture and bold primitive color set the theme for the basement game room in the West Hartford, Connecticut, home of Mr. and Mrs. Walter B. Allen. Walls are paneled in silvery pickled oak. Splashes of vivid blue contrast with the fabrics and peasant murals. The ceiling is soundproof. Equipped completely as a trailer, this game room contains not only the copper faced fireplace and bar but also a piano, radio, game table and a shelf with copper snack-supper utensils. Decorator, Jeanette S. Ward of Ward Co.

Polite roistering in an English tavern

The oak beamed game room in the home of Mr. and Mrs. Chester, at Darien, Connecticut, has the general effect of an English tavern. But its chief charm lies in such dalt and merry considerations as these: an old rooster weathervane, set among steins and pottery figures, as a mantel decoration; a mammoth outdoor watchmaker's sign over the chintz-covered sofa; and the merry go-round horse, decked with sleigh bells, which supports a glass topped cocktail table. As to more mundane details, the floors and white washed walls are stone, the chandelier is a worn wagon wheel. The bar, like the other furniture, is oak. The decorators were Thedlow, Inc., and the architects were Polhemus & Coffin.

Captain Kidd's crew on Jamaican walls

In their day, Jamaican pirates were famous the world over as the most black hearted, rip-roaring and picturesque of all the pirate brood. And on the walls of this game room in the Winter home of Miss Grace E. Emery, in Montego Bay, Jamaica, they live again—safely confined to murals but awe inspiring and splendid in their roisterous glory—complete with cutlasses and broadswords, earrings and eyepatches. The bar has a hearty "yo ho ho and a bottle of rum" kind of atmosphere, further embellished by the two great legs which support it. Overhead, amusing lights are contrived from hot flies. Around the room are rush-seated chairs and benches. The decorator and painter of the murals was John Pike.



Designed for work and for recreation



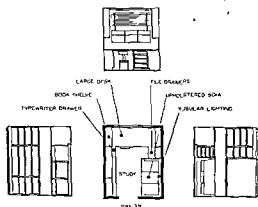
Office for the small household

The "business" management of even a small family can be handled most conveniently in a tiny well planned office. The large built in desk on one wall provides book shelves, drawer and cupboard space and a special niche for the typewriter

FEW houses built ten to fifteen years ago can meet our modern demand for useful living areas. We are no longer satisfied with the old "living room, dining room and front porch" pattern, no matter how large or attractive such a plan may be. We want recreation space for ourselves and the children, comfortable provision for hobbies, and some small place where we can work, study or just relax.

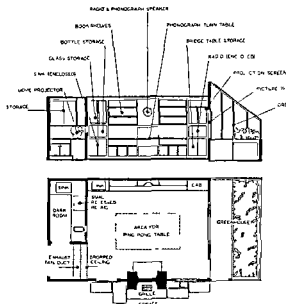
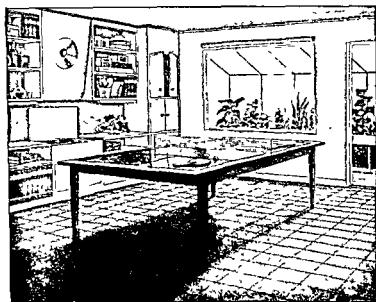
The problem of fitting extra living space into the average house can be simplified by the use of built in furniture and storage units. This development of wall areas for use and storage is simply an adaptation of those planning principles which have in recent years given us better and more convenient kitchens in small spaces.

The rooms shown on these pages indicate the possibilities of living spaces with a definite purpose, either in remodeling or new house construction. Each is specially designed to make the most of the space which it occupies.



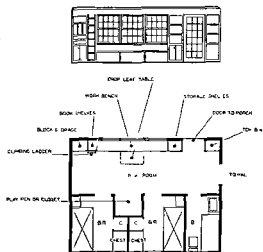
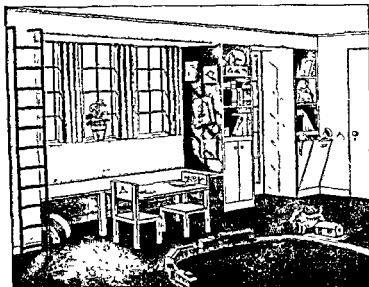
This small library would make a desirable "retreat" in any house, but for lawyers, architects and other professional people it does double duty as a study and work room. The great advantages of developing wall areas with built in work-surfaces and storage units are clearly shown by the ample facilities which have been included in this small room. The broad desk surface under the window is supplemented by a convenient, built in, typewriter stand and the shelves, drawers and closets will house a good sized collection. The large sofa adds comfort to convenience.

Compact library, work-room



Playroom for the grown-ups

Since active hobbies are as important in recreation as games and information, entertaining, hobby space is included in this play area. The small lean to green house is the gardener's haven while the camera addict has a well-equipped dark room of his own. The long wall of the main room has been developed with cabinets to provide a small refrigerator, sink and glass storage for entertaining; built-in radio, phonograph and baffled speaker; storage for books, records, games, card tables and chairs. The room is large enough for table games, dancing or home movie show.



Adaptable children's wing

All the advantages of a separate children's play room are attained in this plan, which actually requires no more space than the usual arrangement of two average-sized bedrooms and bath opening onto a small hall. The window wall of the playroom has been developed to provide play facilities as well as toy storage. When the children grow older the climbing ladder can be removed, the window bench turned into a seat and the room adapted for a study. The recessed space between bedrooms could be fenced off to provide a draught-free play-pen for the younger children.

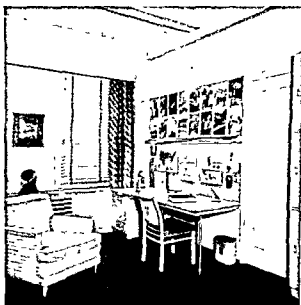
Brother and sister rooms

Clear modern colors make three cheerful schemes for a boy and two little girls, aged five, eight and eleven

Aged 5 Right: Pickled fir makes all Dorothy's furniture—the built-in cupboards and drawers, chairs and blue Micarta topped table. Floor is royal blue and gray rubber; curtains are sheer voile striped red, white and blue. Bed-spread is blue stitched chintz, chair red. A quilted scalloped valance in bright royal blue runs all around the room



Aged 8 Below: Like Dorothy's, Marjorie's room has many built-in cupboards, lacquered peach, with carved gold stars. The little canopy is painted peach, and quilted peach chintz lines the niche, the draperies are gray blue. The gay bed-spread and chair cover are quilted chintz in peach, gray blue and green. The floor, gray blue linoleum



Aged 11 Above: In Charles' room, pickled American oak was chosen for both the wood trim and the furniture and the walls are white. The floor was covered with deep, rich rust linoleum; the desk top is linen color Micarta, so easily kept clean. The easy chair is covered in heavy textured beige cotton, the draperies are rust, brown, yellow and turquoise in diagonal stripes. These rooms for two little girls and a boy of varying ages were created by Joseph Douglas Weiss, decorator

Rooms for young people

Sprightly decorating ideas for boys and girls from five to twenty
—nurseries, 'teen age rooms and rooms for college

ARE children people? Every parent sometimes wonders! But one thing we are sure of—and the best psychologists agree—that all children long to be “grown up”; to acquire the manners and the taste of their parents; and to be “people”—and treated as such—in the best sense of the word.

Even very young boys and girls appreciate pleasant surroundings, and it's none too soon to give them rooms, at home or at school, which are really their own where they can ride their hobbies and in which they can proudly play host or hostess to their friends.

It also follows that, give a young child an environment of good taste, and some discernment of it is bound to affect his or her tastes in later years. As the twig is bent so is the tree inclined also applies to choice of surroundings.

On this and the next eight pages we have gathered a bookful of ideas and suggestions for young people's rooms and what to put in them—from a nursery for five year olds to bedroom sitting rooms for college girls. We think they are all practical, comfortable and attractive to young eyes, and we hope they give you the will and the means to sprightly decoration—or redecoration—alike for eight year old Johnny who remains at home and 'teen age Alice away in college.

COLLEGE and away-at school rooms present different problems—so we'll start with suggestions for younger children's rooms—which, of course, are a part of your own house. You'll do well to make these always more sitting room than bedroom, because both you and the children will get along with much less friction if you each have an area to yourself for both work and play (Billy's airplane construction and Father's enjoyment of the Philharmonic don't necessarily combine to produce harmony—even in the best of households.)

Consider the infinite possibilities of built in furniture—for clothes, extra blankets, toys, games and sports equipment. The more you can build in, the more room they'll have for play. Consider tough, modern, clean surfaced materials—linoleum, Micarta, rubber, washable paint and paper. Consider the child's own preference for colors; a good example of this consideration is seen in the three brother and sister rooms (opposite). Dorothy, the youngest, chose red, white and blue—gay, simple color scheme for a young, forthright child. Marjorie, eight years old, is already a young lady—she chose pastel peach and blue—and was delighted beyond words with the “fairy princess” canopy over her bed. Charles, the eldest, already shows a masculine preference for deep, rich colors, and chose beige and rust in sturdy, rough textured fabrics, and light modern American oak.

And consider, finally, his or her hobbies—shipbuilding, dolls, airplanes, stamps and so on. Good examples of how

to build rooms around children's interests are shown on pages 266 and 267.

Decorating college rooms is an entirely different problem—to be solved, mainly, at long distance! If you can, without traveling halfway across the continent, visit the college before it opens, and look at her room; take measurements of windows, wall spaces and so on (so that you can fill her “mail orders”) and get a copy of the college rule book so you'll be thoroughly familiar with the requirements.

When you do see her room, you may be appalled, because, unfortunately, older college buildings sometimes run to practicality rather than beauty; nondescript oatmeal walls, brown woodwork, furniture belonging to no period whatsoever, and a tawpish rug. The room will probably contain a bed, dresser, inadequate desk, and a straight chair. The rest is up to you and your daughter!

What you will get is probably a good sized desk—of utmost importance in her college life—a comfortable easy chair, with something to put her feet upon; a dressing table, with a good mirror—triplicate if you can; closet accessories, and bookcases and cupboards to store her various impedimenta.

IN buying—we can't emphasize it too strongly—choose attractive, well styled and well constructed furniture. If you do, you can fit them easily into your own home after her graduation; and, what's more important, she will be happy for four years in comfortable, pleasant surroundings.

Draperies, bed-spread and window seat cushions may be of less expensive, though no less well styled, material. Her taste in colors and patterns may change radically in four years—probably will—and the freshman who chooses tricolor sailboat curtains may metamorphose into a sophisticated senior with a taste for Eighteenth Century flower prints and chateaux and pale salmon modern stripes.

College rules prevent you from doing very much in the way of permanent decorating, you can't paint furniture belonging to the college; you can't nail, paste or pin things on the walls, or change their color, you are usually charged extra for extra lights. Even within these rules, however, there are many charming schemes you and your daughter can work out at not too expensive a price.

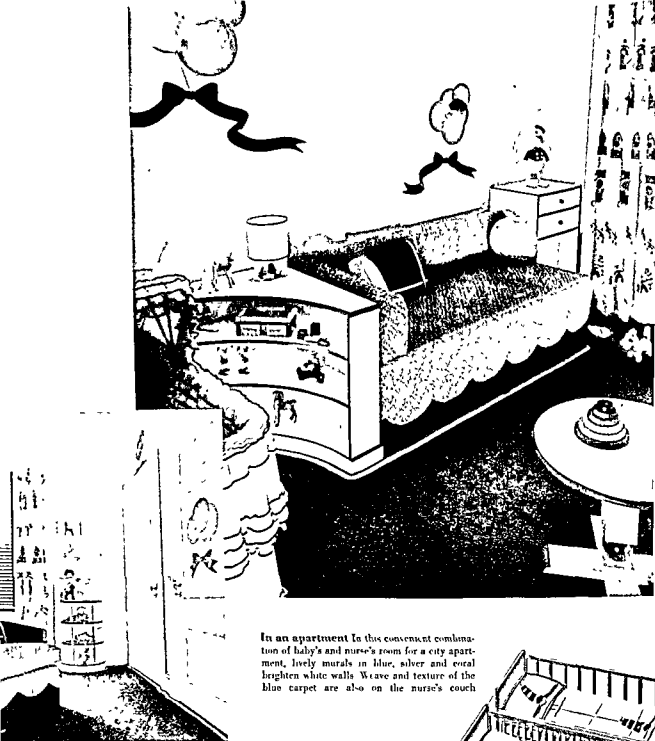
And there is a wealth of less permanent “decorating” which will make her life a joy—tea things, closet trappings, music makers, games—they're just as important, most in expensive. Keep a list of these on hand, and include one or two in the “box from home.” And, further suggest them to doting aunts whose choice might otherwise run to five year diaries and tooled leather “memory books”, which to college girls today are definitely, oh so definitely, out.

Equipped for both baby and the nurse

The kitchen in this nursery suite has been carefully designed to allow space for a play pen and a child's dining table and chair. The recessed cooking equipment is compact and arranged so that the child is at no time out of reach while meals are being prepared. A ventilating fan carries off all possible odors.

This nursery bedroom has child's and nurse's beds to match. By the window there is a comfortable chair especially designed for a nurse. It has no arms and gives perfect freedom of movement for holding and dressing a child. The gay wallpaper adds light and color to the room. The kitchen is shown at right.

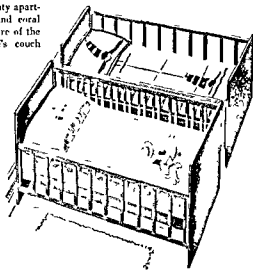




In an apartment In this convenient combination of baby's and nurse's room for a city apartment, lively murals in blue, silver and coral brighten white walls. Weave and texture of the blue carpet are also on the nurse's couch

Matching colors Easy chair and couch match and the blue border of the organdy covered crib matches the furniture trim. Washable white linen curtains have sprightly figures in vividly colored crayons. Indirect lighting is hid behind curtains and in built-in shelves holding toys. By Virginia Connor, decorator. The wall painted by Ferdinand Vitelli

Twin cribs No problem so stars the imagination as fixing up nurseries. Fond mothers are permitted a wide range of playfulness. Even cribs, for example, as suggested to the right. The little girl's white organdy spread has Mary and lamb appliquéd in pink; the boy's set of manly crash and linen displays gallant and colorful ships in full sail



He votes for built-in simplicity

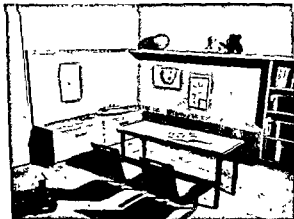


An attic bedroom (left) with plenty of stowaway space, even for an extra guest. Cupboards, rope-handled drawers, closets and two bunks are built in. The color scheme is bright blue and white, keyed to the two maps on the ceiling. Chair, right, is rawhide.

Walls are paneled in knotty pine, like the valances of the floor-deep windows. Blue predominates in the rugs. Designed by Ross Frankel, for the son of Mr. and Mrs. Howard S. Callman, in their Purchase, N. Y., farm. Architect for the house, Aymar Embury II.

Modern (below), ever a favorite with the pre-school contingent, sets the theme for this comfortable study and bedroom. The colors of the leather chairs, two in red, two in blue, are picked up in the plaid bed-spreads. Furniture is taffy-toned bleached oak, rug, a deep blue. The decorators were Paley & Reimer.

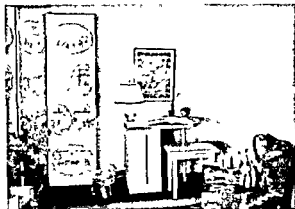
Playroom-workroom (below) In the New York home of Mrs. Henry J. Mah, is the sort of room that any boy would design for himself—if he knew how. Built in cupboards and bookcases are of light oak, the floor of natural cork. Beige leather covers the window seat and the long couch.



Another view (right) of the playroom above. A work bench, professionally equipped, stands before tall cupboards, above them, racks for lumber. Walls, blue and white, curtains rough beige. Architect, William Lescage.



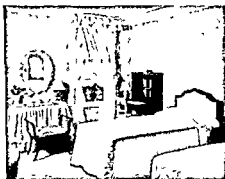
And she dotes on ruffles and frills



This nursery (left) in Greenwich, Connecticut, uses childhood's favorite pink and blue, but as a foil for deeper reds and yellows. The screen is a photomural of nursery rhymes; the pickled desk and bench are Modern



Another view (above) of the nursery shown top. The walnut bed wears a merry plaid in red, white, pink, blue; the flowered blue chaise a wine petticoat, a yellow cushion. Walls are pink, curtains frilly white organdy; rug is blue dusted with yellow stars. The decorator was Elisabeth Brown



Young girl's room (above) In this bed room the walls are papered in blue and green; everything else is white; quilted chintz head boards and bed-spreads, painted organdy curtains and powder table skirt, rug. Planned for the daughter of Mrs. James Butler of New York City by Sarah Hunter Kelly

Colonial atmosphere (right) at its best in this 'teen age bedroom in Bernardsville, New Jersey. The bed is an old four poster draped and skirted with fresh white dotted Swiss and spread with an antique quilt of sharp blue and white. Hooked rugs are used

A striped Colonial paper in red, blue and creamy gray kees the walls, and is a copy of an old one discovered in the deep South. All the furniture is maple, covered in cherry handblocked linen in red and white. The decoration was done by Gertrude Brooks



A child's room should be his castle

Teen-age boys and girls delight in bright rooms where they display collections and entertain friends



Fordollsand costume prints (above)

For a young girl's collection, this bed sitting room was decorated. Rose and old blue thistles adorn the wallpaper, the end walls, trim and inside of bookshelves are painted old blue. This shade was also chosen for the bedspread and toilet.

The carpet is beige. Costumed dolls, prints and book bindings provide bright accents. Decorations by B. Altman & Co.

Ship models (right) A boy's love of the sea and its sailing ships inspired this colorful bedroom. The old-fashioned wall paper is eafe au lait, olive and light green; the floor is spattered a serviceable dark brown. And his special treasures include a world globe, a portable radio and a private bulletin board of cork, conveniently placed at eye level.

The furniture is maple with leather drawer pulls and trim. Lac red dominates the plaid on the armchair, the bed and spread is in olive green. By R. H. Macy.



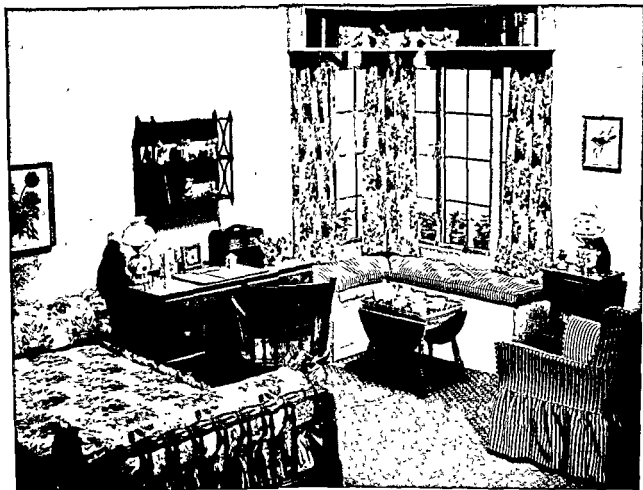
Built-in bed, desk, shelves are ship-shape and space-saving in this room for a boy. Bookshelves are over the bed and a desk forms its footboard; all pieces are in waxed oak. The walls are pinky-cinnamon, rug, drape, draperies and upholstery are a masculine trio—brown, rust, and lemon. Betty Mindlin was the decorator.





For a boy (left) This tailored room is for the young high school man of the family, with furniture of sturdy maple, textured homespun curtains and bedspread, chair and window seat covers of tangerine corduroy. Built in shelves above the corner windows form L shaped cornice and may be used for books or hobby collections. Lamp, desk set, radio, typewriter and clock are the practical accessories.

For a girl (below). The same room, the same furniture, and the same plan as above are used for this feminine version. Cabbage rose chintz at the windows and on the bed, perky ruffled bolsters, the skirted rose and white striped satin slipcover on the wing chair succeed in changing the gender. A hook textured rug covers the floor. The coffee table with tea things, flower and bird prints, gay porcelain desk set and bird figurines and quaint, old fashioned lamps all lend their charm and utility to this Colonial type room scheme.



Any girl is slated for college

emininity plus keytones this room designed primarily for the college girl who lives at home, though any features might be taken bodily to the average dormitory or sorority house. Such, for instance, as the idea of slipcovering the head of the bed in blue and white satin; of the bed over itself, or of the comfortable little skirted slipper chair.

The walls are painted soft peach, while the carpet is Eighteenth Century pattern in tones of blue. The curtains are permanent finish marquisette. The pillows and ribbon bow tie-backs are in plain blue; the valance is in shirred blue and white satin with plain blue trim.

The Colonial knee-hole desk, hanging shelf, dressing table and matching chest (not shown) are all maple. An old-fashioned oil font type lamp and daguerreotypes framed in broad maple ovals are used for decorative accents.

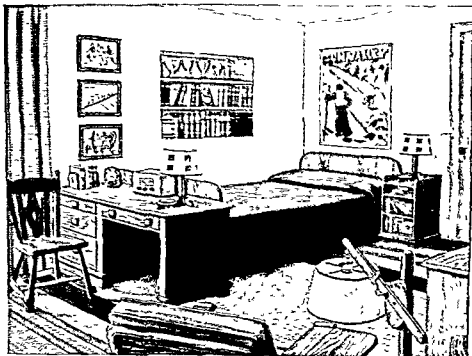


Sturdy and athletic is the atmosphere of this room planned for a northern college where winter sports are practically a part of the curriculum. You'll probably find the girl who owns it on the slopes, sking every week-end and she may have taken a tennis trophy or two.

Like the other rooms on these pages it is laid out to average college room dimensions—this room, however, boasts a corner window, hence the position of the bed. The textured cotton rug is natural beige with gay, broad red and white stripes like a Habitant blanket.

The furniture and lamps are knotty pine, the plaid shades repeat the carpet tones.

The walls are left white, setting off the bed-head of brilliant green and burnt orange woven material in small plaid like checks. Draperies are of the same material.



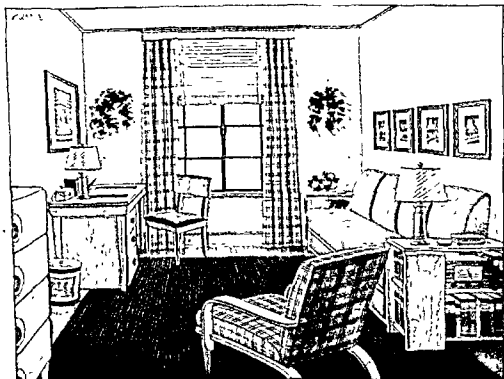
success with rooms such as these



Art to the rescue here, with brightly lined reproductions of French modernist paintings hung against the usual uninspired and uninspiring cream that is found on most college dormitory walls.

The floor has also been covered in green broadfelt, inexpensive and colorful, while the carved book-case forms an end for the daybed which is, by the way, the traditional mattress and box springs on feet, and supplied by the college. Square bolsters are added and covered, as is the chair, in the same green and white textured material, while other cushions, in plain colors, repeat the bright hues of the paintings on the wall.

All the furniture is bleached oak, including the dresser which is not shown. The curtains (not shown) are a coarse beige net with horizontal green bands. The bookcases wall of part of one side of the room.



Versatile room for a girl with varied activities. The furniture was especially designed to meet the need of college girls and young people with one-room apartments.

The sofa is a full width, single bed with unusually thick cushions which make the seat narrow enough so guests don't find themselves sitting on the backs of their necks. There is a drawer underneath for bedding and blankets. The desk is really a small chest of drawers that slips under a console that opens to card table size.

The finish of all the furniture pieces is light maple. The cotton rug in deep navy contrasts with the dormitory cream of the walls. Curtains and chair are of wide textured plaid in soft blue and coral on beige. The daybed is covered with a pale coral textured fabric. The horizontal lines of the Venetian blinds, the furniture, and row of framed prints lend an air of repose to the room.

Decorated sunroom and conservatories



Farmhouse Between two of the main units of Samuel Wagner, Jr.'s remodeled farmhouse in West Chester, Pa., lies the inviting little conservatory shown at left. Farthest picture shows view across the terrace. Next, the effect of the opposite end with flower-banked stairs. Mellor & Meigs were the architects.

In France Elsie de Wolfe's sunroom at Versailles sparkled with glass and mirrors. Three sides are glass. House wall and doors are mirrors, which catch reflections of the garden. Orange red Venetian sailcloth makes curtains and tent ceiling. The furniture is upholstered in leopard clintz and sailcloth.



Greenhouse This greenhouse, converted into a sunroom, acts as a passage between main house and guest house on the estate of William R. Goudheart, Jr., Great Neck, L.I. Walls are gray blue, rug white, furniture white wire and lamp-toss with bright blue floral cushions. Elizabeth Pearce was the decorator.



Penthouse Ordinary architecture was overcome in this New York sunroom by wooden pilasters and carved swag valances at the windows. Walls and woodwork, clear white. Floor, black and white linoleum. Starred yellow damask covers the sofa; the chair is in oil blue satin. Fimpure Exchange were the decorators.



Conservatory At the right are the exterior and interior views of Casper W. Morris' conservatory at Haverford, Pa. Like two others shown here, this pleasant spot forms a connecting link between the dining room of the original house and a new room, the door of which appears in the farther picture. The whole arrangement insures a desirable degree of quiet privacy. Note the decorative doors. Note also that there is sufficient furniture for sitting out and still plenty of room on the sides for plants massed in benches and pots and their seasonal floral displays. Mellor & Meigs were the architects.



Auctions are collectors' paradise

Upon the "finds" of canny collectors often depends the success of a room—catalogs, pre-sale examination—tricks of bidding

THE stentorian "Going, going, gone!" of the iron throated auctioneer, the quiet tension of excitement, the studied lack of expression spell an auction anywhere.

The auction, or public sale where the highest bidder becomes the buyer, is an ancient business. At one time it brought to mind the rather dismal atmosphere of death and sheriff's dispossession notices. It still does in small towns and rural sections, but not so in the cities. Here many energetic folk periodically take to clearing house and redecorating according to the whims and tastes of the moment. Out goes the polished simplicity of Early American mahogany, to be replaced by the pale striped papers and delicately plump gilded chairs of Louis XVI, or the swags and plumes of Victoria.

It's all in fun, accomplished by selling and buying at auctions, where many periods of furniture constantly come up for sale. There is also the old school which believes in building a fine collection over a period of years. Members of this school can be seen poking about the auctions, too, particularly at sales of well known collectors, in the hope of finding a long-sought piece or a proverbial treasure above price.

AUCTIONS, especially in the eastern seaboard cities, have had a stormy history. They did a tremendous business for some years after the War of 1812 by knocking down vast lots of imported goods sent over by British manufacturers anxious to crush the growth of newly competing American industry. The public bought bargains galore, the auctioneers grew prosperous, and the American business man raised a protest that resounded to the skies. Legislation finally put a stop to this wholesale dumping of goods on the market and most auction houses settled down to the job of disposing of the wares of bankrupt business, second hand equipment of all sorts and the household effects of private owners. Sometimes, however, for eign collections of great value are sold by American auctions. The American market is quite often sufficiently profitable to make import duties worth paying.

In New York City there are well over one hundred auction houses listed in the classified telephone directory, but unless one is in the market for old bar rails or second hand restaurant equipment, the number numbers down to ten or twelve well known houses that handle both home furnishings and art objects. These auctions fall roughly into three groups: the less fashionable auctions, many of them on lower Third Avenue, where the discerning buyer may find a lovely old table tucked among the usual nightmare of blue glass chandeliers and strange statuary; the middle group, which discreetly consigns the worst to a basement and offers the rest, some of it bad and some of it good, for sale upstairs; and the extremely dignified galleries near Fifth Avenue in the upper forties and fifties where the con-

tents of fine old houses and collections, often of historic value, are sold. Here the wealthy collectors mingle with clever and less wealthy buyers always on the lookout for truly good things.

At the oldest New York auction gallery during the last fifty years, \$60,000,000 in sales have been marked off by the drop of the auctioneer's hand. Here, in the same afternoon, collectors may bid a rare painting up in the thousands and yet the taker will be no more pleased with his purchase than the woman who bids in for only \$25 exactly the chair she has needed. Side by side sit two buyers bidding with the same reserved and expressionless caution. One bids three thousand dollars for a necklace and the other bids five dollars for a pair of amusing, gilded Victorian picture frames. And a large part of the audience does not bid at all.

THERE is, most definitely, an intelligent way to buy at auctions. First, visit the gallery during the week before the sale, when the objects are on exhibition. In the less pretentious downtown auctions you must take your chances in the huge rooms filled with miscellaneous furnishings and odd-and-ends, but the better galleries furnish catalogs. With this clutched in one hand you can look up anything that takes your eye by matching the number on the piece with the numbered description in the catalog.

You may rely upon the information given. If your catalog says that a chair is Sheraton, it is Sheraton, unless the auction expert has been badly fooled. Otherwise it will be listed "Sheraton style". Repairs or needed repairs are stated. It is quite permissible to scrutinize an object closely. You may open drawers and ask an attendant to turn a piece around so that you can see the back or the bottom. You may also ask an attendant for an evaluation of it. This figure is merely a guess as to what the piece will bring. It may bring less or more, but the guess is made by an experienced auction expert, so that the evaluation given is usually not far from the present sale value. If you are still not sure, you should bring in a friend who is expert in such matters. In these ways you can determine how much you are willing to pay for your selections.

There are other little tricks to the trade that one learns by watching and experience. Do not bid at once, for the auctioneer's suggested starting price will probably be high. If there is no response to a suggested \$50 start, he will probably drop to half or less. Indeed the object may very well be sold at \$50. The experienced bidder is noncommittal, even an enthusiastic, no matter how interested he is. You may, if unable to attend the sale, leave your highest bid with an attendant at the exhibition rooms or give it by telephone or mail. An employee of the gallery will then bid for you at the sale, but he will not go beyond the limit you have set.



A library-dressing room for a discriminating man.

The walls are wide planks of knotty pine, hand rubbed to a mellow patina, the floor dark and polished, making a sharp contrast for the shaggy rug. In the chimney breast an architectural painting is recessed and the fireplace is flanked by built-in bookshelves. Tall folding panel doors, which form part of the wall when not in use, open to reveal a built-in dressing cabinet mirrored on three sides and indirectly lighted with an ample shelf and tray drawers. At the right a wardrobe is concealed by similar folding panels. Two English lounge chairs in green tweed and an 18th Century mahogany butler's tray form the fireplace group. Directoire commodes are under the bookshelves. The draperies in such a room (not illustrated here), would be a deep green fabric with white stripe.



PHOTOGRAPHS BY HENRY BROWN

An octagon of green and gold

In the octagonal dining room at the home of H. T. Lindberg, architect, Locust Valley, L.I., three sides consist of windows opening on the rear garden terrace; the others are emerald green walls as shown here. Against one stands a delicate *Directoire* serving table flanked by tile pedestals on which are old French brass wine coolers. Above hangs a mirror with gold-draped frame. In it is reflected a china cabinet opposite, which is lined in faded red. Mr. Lindberg designed most of the furniture, as well as the house itself.

By architect

OF England's greatest furniture maker, Thomas Chippendale, it is said that he never invented, but with the insight of genius transmuted the work of others into the designs that have made him famous.

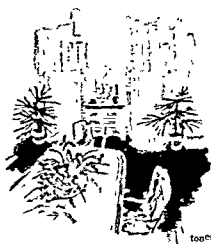
In such fashion, H. T. Lindeberg designed this superb secretary-bookcase to harmonize with a Georgian room. Though inspired by that period, its simple, almost austere lines, and square top with a bust replacing the usual pediment, give it a modern feeling.

APPROPOS of these furniture designs by Mr. Lindeberg, it is his custom, where possible, to design some of the important furniture for the houses he plans. It is well to remember that this has been a practice long followed by architects.

The Adam Brothers, in the Eighteenth Century, both planned houses and designed their interiors and furnishings. The late Charles A. Platt often designed furniture. Scale, mass, proportion are the architect's counsels of perfection. Without them no successful house is built or room planned. It follows, then, that some of our best furniture has risen from the draughting board of architects.

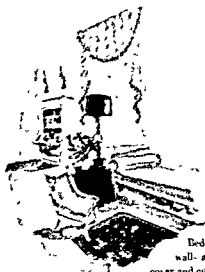


When an architect designs both the outside and in of a home

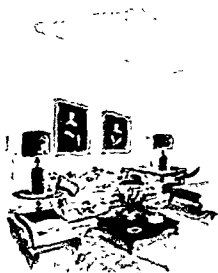


For a country dining room in two tones of blue and white—Queen Anne chairs upholstered in white and blue accents

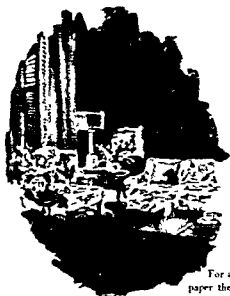
Perplexing problems



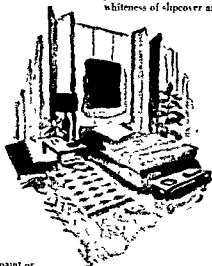
Bedroom for a lady—to pinkish wall—add lavender rug, daisied cover and curtains, accents of purple.



In a traditional living room splashes of Etruscan red relieve the whiteness of slipcover and pale walls.



For a town living room paint or paper the walls in dark green and use lighter shades of green for contrast.



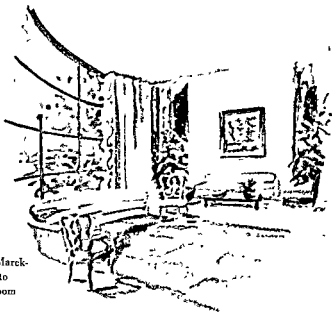
Bedroom for a man—walls, floor and carpets neutral, upholstery and accents in three shades of green.

in using color

Dan Cooper, decorator, brings a brownstone living room to life with clear tones of blue, rose, gray and brown.



Ruby Ross Wood punctuates a white and gray upstairs sitting room with touches of purple, blue and green.



Smyth, Urquhart and Markwald bring outdoor colors indoors to create a restful modern living room

Accent tints in the right proportions enliven mediocre rooms

Playhouse in Jamaica

Giddy colors enliven a Winter home on a hilltop in Jamaica



THE DINING ROOM

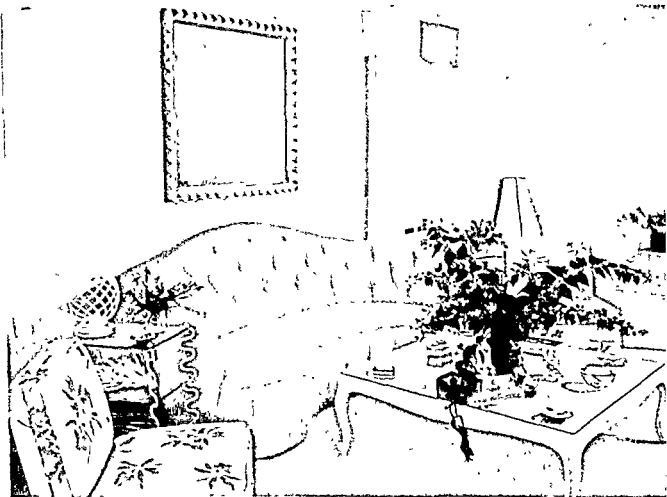


THE ENTRANCE HALL IN THE REEFORDS' HOME

HOT colors are sometimes the coolest and always the gayest, in decoration as in Summer clothes. Our proof is the house shown on these two pages—Winter home of the John K. Reefords, perched on a mountain top above Montego Bay, Jamaica. B.W.L.

Its walls throughout are an eye-bagging white. Outside they're blazing with crimson and purple bougainvillea—inside they're set off with spicy reds, noonday yellow or undiluted pink.

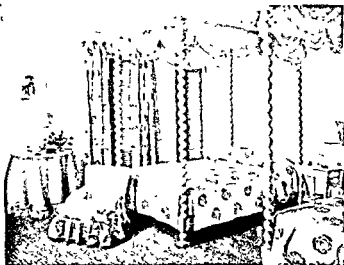
Much of the furniture indoors is slender, cool wrought iron, like the single armed dining chairs. Much of it is Modern with roots in the past, like the Etruscan-inspired leather chairs in the hall. All the modern fabrics are cotton, dyed to brilliant hues. Note the pied valances and how their colors are repeated in the living room upholstery. Architect, Howard Major, Ruby Rose Wood, decorator.



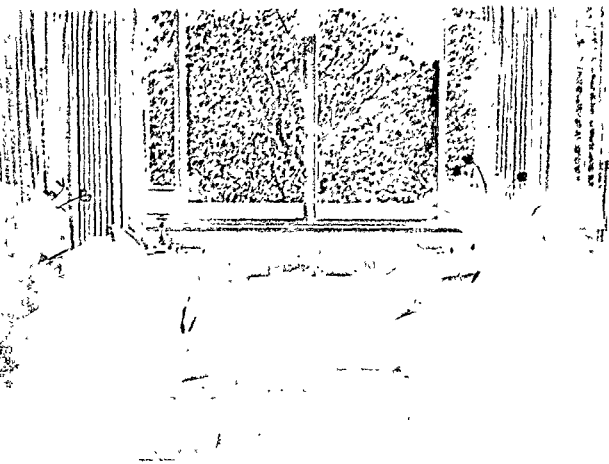
THE NEW YORK TIMES

The living room (above) centers about this sofa, faintly Victorian in ancestry, post-eriously modern in its rough spun cover. Stenciled saddleloth covers the chairs; a gray rug, the cream tile floor. Clear glass tops the coffee table. The lamps have wrought iron bases.

The bedroom (below). The delicately spiraled white four posters are draped in giddy pink mosquito netting. Saddleloth, stenciled in caliche roses, is used here for the spreads, while the dressing table wears a circular skirt of felt. The floors a black and white rug.



A painted chest (above) in cool tones of gray blue and white, designed by Horst & Ganner's own Decorating Consultant, Joseph B. Platt. Like the candelabrum copied from a Louis XIV original, the chest is one of a pair.



PHOTOGRAPHS BY STEIGER

Hawaiian House, the home of Sydney Bowman. Above is the living room, its furnishings and outdoor colors make a setting that emphasizes the indoor-outdoor life so enjoyable in Hawaii.

Rare woods. In the Bowman living room Japanese oak makes radio and firewood crouching armchairs each side of the fireplace. Below is Mrs. Bowman's bedroom with Mt. Tamalpais framed by sliding glass doors.

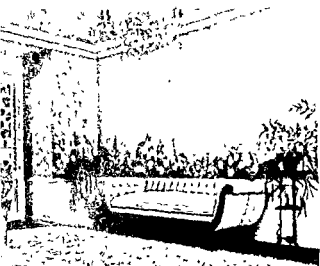


Game Room. One can be frivolous as the imagination dictates when it comes to decorating a game room. In the home (right) of Richard H. Mandel, Mt. Kisco, N. Y., a modernist mural picturing drinkers' dreams is set above a rounded built-in bank of seats. Donald De-key was the designer. Winold Gordon did the mural. In the upholstery we find repeated its various colors.



PHOTOGRAPH BY SPENCER BRIDGES

Muraled game room furnished in the modern manner



THE SAM JAFFES CHOSE TROPICAL FLOWERS



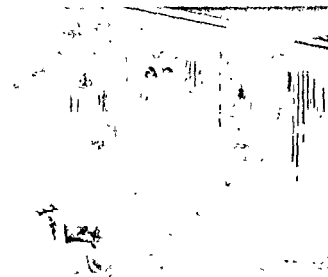
GEORGE CUKOR FAVORS CHINESE ELEGANCE



THE RICHARD WALLACE'S FLOWERED BEDROOM



WAYNE MORRIS'S MODERN FIREPLACE GROUP

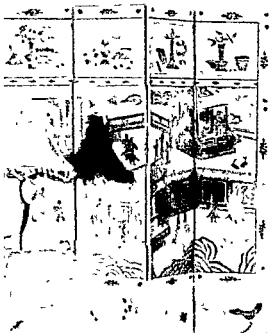


CONSTANCE BENNETT LIKES A FORMAL SETTING



ANN SOTHERN PLANNED THIS DRESSING TABLE

Personal expression in Hollywood homes



A conversational group in a country house living room

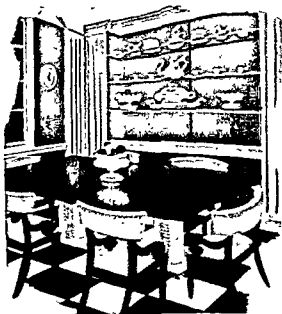


Gray is a versatile color

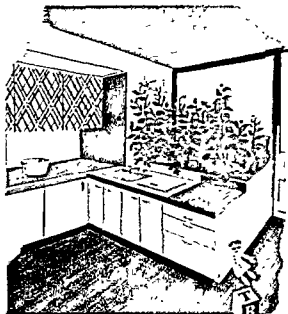
A wonderful background color is gray, flattering to furniture and people alike and excellent for floors. It is equally satisfying in sunlight or artificial light, whether the windows are small or large enough to take in the nearby garden. A vase or two of flowers, a brilliant painting, white-gray lamps give a gray room sparkle enough. William Baldwin, decorator.

Converted kitchens

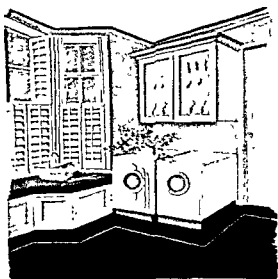
New arrangements and gay color schemes will produce results like these



A distinctive city Regency dining corner



A modern house kitchen with glass wall



An old kitchen sheds its gingerbread



A country kitchen in blue and white



PHOTOGRAPH BY EDWIN BRUNEL

The fabrics of cook's dream

The vivid contrast of red, gleaming silver and white chosen for this kitchen did not interfere with it being up to date. Tiled walls, steel cabinets, monel metal dresser tops, marble-topped table for pastry—all are the substantial and colorful fabrics of a cook's dream of the perfect kitchen. It is in the home of Mrs. George Backer, Oyster Bay, L. I. Decorated by Diane Tate and Marian Hall in collaboration with the owner. Treanor & Fazio were the architects of the house.

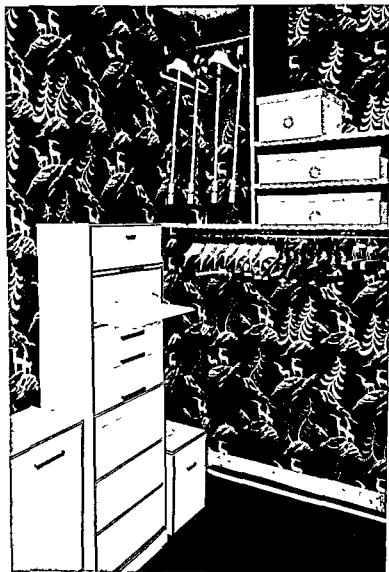
Why not make your closets personal?

CLOSETS don't have to be grubby holes where you grope around in the dark and stumble over queer shaped bundles. While all housewives demand adequate closet space, just as important is organizing the space you have.

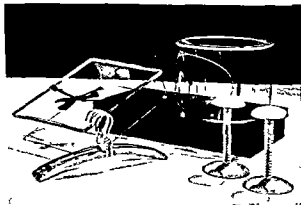
There are all manner of marvelous gadgets on the market nowadays to keep all your belongings separate and orderly. There are clothing carriers that slide all your dresses right out into the room in full view; tie and skirt racks with swinging arms that pull out when you need them, and when you don't fold back against the wall. The space back of your closet door can be filled with racks that will hold any number of shoes, ties and hats. Some of the new accessories will stow away twice as much into your closet space as the helter-skelter method and your clothes will stay in better condition.

There's a lot of thought being given to the appearance of the clothes-closet, too. Accessories, cabinets, boxes are being better designed all the time to brighten the closet shelves. There are trim, transparent boxes, gay chintz, dignified leather, gleaming chromium and all in almost any style you need to make your closet individual.

On the next two pages will be found more suggestions for closet arranging and equipment to suit particular problems



Sternly tailored to a man's taste, the closet above takes its cue from the striking wallpaper with brown fawn pattern on a black ground. The carpeting is black, bordered in beige, and the specially built cabinets and woodwork are painted light brown. Boxes are simulated pigskin. This sort of treatment lifts a closet from a dark hole of disorder to the pleasanter heights of a desirable and practical decorative convenience that men like



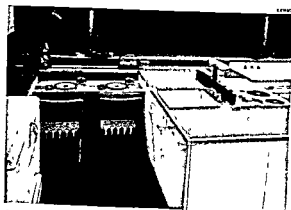
A group of accessories to make a decorative closet. The transparent boxes have new firm edges. The chintz-covered box is gunmetal gray with button trim, and the lighter chintz hangers and hatracks are cleverly trimmed in rickrack. With such equipment, there is always a place for everything and you can easily see that everything is in its place. Other types of equipment for various kinds of closets are found on the next page



A modern kitchen for a small country house



Continuous work surface has maximum light



Quick-freeze unit, dining shelf and second sink



A kitchen planned for small family dining

Big kitchens in country houses, having gone the way of servant short age, are now supplanted by colorful, step saving small units in which are combined all the newest equipment. Opposite is a red, yellow, blue and white assembly of standard units neatly fitted into a U plan which requires no more space than eleven by sixteen feet. It is kitchen-pantry, larder, scullery, bar, flower room, freezer room, children's playroom and breakfast room combined. Refrigerator, sink and range are placed in logical sequence, connected by generous expanse of workshelf.

Yellow, tan and white make a pleasing sunny kitchen with its array of the latest equipment. It strikes a middle ground between the cold laboratory look of so many modern kitchens and the ruffled cottage style. An air control cabinet keeps fabrics, wallpaper and window blinds free from cooking grease and dirt. Fluorescent tubes recessed in the overhead beam brighten the decoration. Keep the working areas well lighted, and, being hid in the window reveals of the dining area, give that particular spot an inviting glow on early mornings and dark days.



Over-the-counter service makes meals easy



PHOTOGRAPH BY AL. ON. BOUTEL

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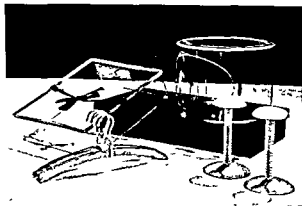
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Luxurious closets for all the family



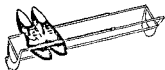
For bride A linen closet with a bride-like air. It is done entirely in white and silver. The walls are covered in silvery white grass cloth paper. All the accessories are white satin, and the satin bands hold all white linens. Silver edging paper is painted with graceful white scrolls, and repeated on the transparent boxes.

For groom A closet for a man, newly wed or not, is in chocolate brown and copper. Walls painted in brown harmonize with the rubber tiled floor neatly monogrammed. The boxes covered in brown oxford cloth, have copper trimming. All of the fixtures and the chest of drawers are copper-plated to harmonize with walls.

For girl Utterly feminine and neat within, this closet for a girl makes lavish use of palest flesh-colored quilted satin, sky blue bows and flattering mirrors. Walls are covered with quilted satin, the floor has blue carpeting. Satin dress bags, quilted and plain, hang on a heavy crystal rod against the rear wall.

For guest Glamor for an honored guest is offered in this dressing-room-closet. The various sized quilted boxes and the pleated dressing table skirt are of ice blue satin. The skirt is edged in pale pink silk net and lingerie bands are of the same net that is lightly mounted on the matching broad ribbons.





It's a relief to get shoes off the floor with a toe-guard shoe rack. This holds five pairs of women's or four of men's shoes.

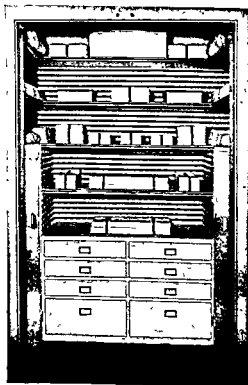


An inexpensive double hatrack that will hold men's hats conveniently and securely against a closet door or wall rail.

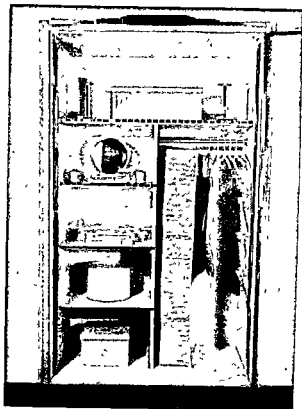
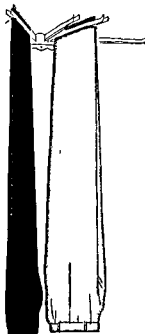


Four pairs of trousers, or four skirts, may be kept neat and handy by the swinging clamp arms of this trouser hanger, attached to wall.

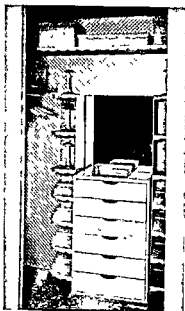
A tie rack with three swinging arms will accommodate a full tie wardrobe, with each tie readily accessible. The rack fits flat against the wall or door.



White and blue This colorful and practical linen closet is lined with quilted chintz of white striped with medium blue. The shelf ends are of blue stripe from the chintz, edged with narrow bands of deep red. The woodwork is painted white, outlined in red. As no house ever has closets enough, and as they are so fascinating to decorate, make them the object of your domestic solicitude.



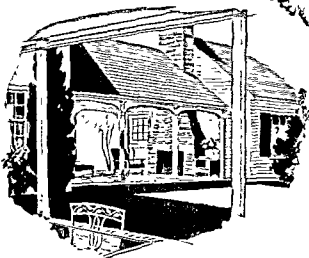
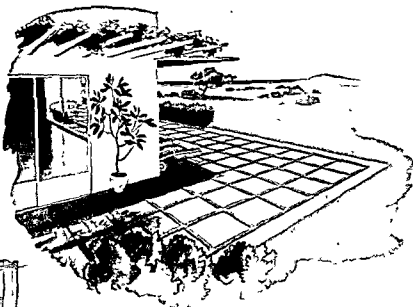
Gray and yellow The combined guest and storage closet above takes gray and yellow for its color scheme. The boxes, bags and hangers are covered in plain or quilted oil silk in white over gray, bound in yellow. The first small shelf is done as a vanity shelf—or for a man's shaving, the one below holds guest linens, the bottom two are for storage.



Rose and silver At left is an exquisitely feminine woman's closet in dusty rose and silver, with a stand-up dressing table shelf. Special shelves are provided for shoes. The walls are covered in gleaming quilted silver washable metallic fabric, the woodwork, garment bags and storage boxes are in soft, dusty rose chintz for a pleasing contrast.

Locating and furnishing the terrace

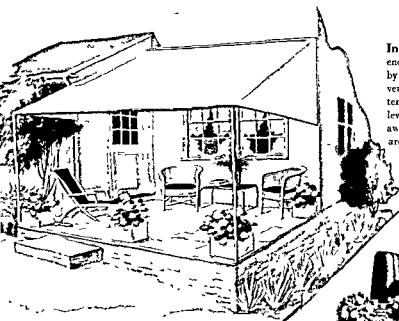
Corner terrace Whether it's due to the dust and noise of automobiles or just to a waning interest in the neighbors, there are few house holders who do not find the traditional front porch unsatisfactory for modern outdoor living. They would rather enjoy the cool green quiet of their own garden at the rear of the house. Sliding glass doors open from the living room onto this simple terrace paved with flag stones and checkered between by grass joints. On a terrace of this sort one would "follow the shade" with modern, easily moved furniture.



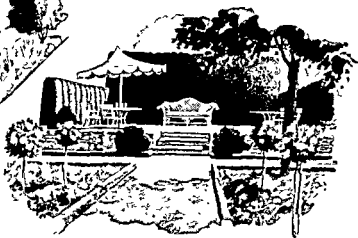
Connecting porch In Summer this is a screened porch with the added amenity of an open fireplace. In Winter the screens are replaced by glass and you have a charming sun room. For furniture we suggest, in Summer, the usual painted iron or wicker garden pieces; in Winter, the addition of overstuffed chairs. And plants would make it a cozy conservatory.

Sheltered outdoor living Often when remodeling it is possible to create a sheltered outdoor living area by removing the outside walls of a first floor room at the end of a projecting wing, leaving only a sufficient number of posts or piers to support the weight of the second story rooms. The openings between the posts can be screened in Summer and glazed for Winter use, thus providing useful year round living space in harmony with the interior without any new construction. Wicker or reed furniture can be used here throughout the year.

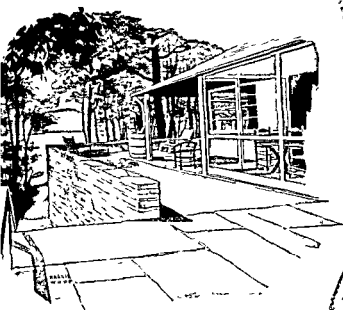




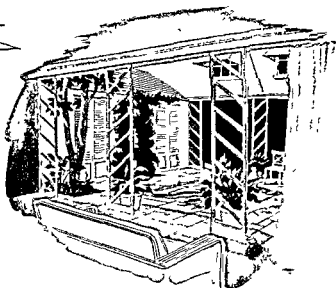
Inside corner terrace It is usually simple enough to discover a small corner sheltered by the house on two sides which may be converted easily into an unpretentious little shaded terrace. Here the ground has been built up level with a low stone wall. Plain or striped awnings, deck furniture and light weight chairs are in keeping with this informal terrace.



Formal garden terrace There are cases in which a terrace placed a short distance away from the house may provide not only a charming place but also serve as a focal point in the garden layout. The bench should share in this importance by reason of its good design.



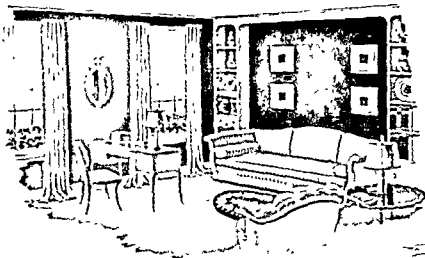
For a steeply sloping site It often happens (especially on lakeside plots) that the land slopes away steeply on that side of the house where a terrace is most desirable. In such cases you will have to build a high wall to support the terrace, with a flight of steps leading down to the lower garden level. It will probably be most convenient to have part of the terrace area screened, part left open to the sun, unroofed. Rough country made furniture, that can stand abuse from sun and rain, suits this kind of terrace. It should avoid sophistication.



Sheltered court Where the climate is mild enough to allow outdoor living most of the year, the terrace becomes important enough to be made the central feature of the house. Well-cushioned wicker and reed furniture and ample sun bath mattresses would be used here.

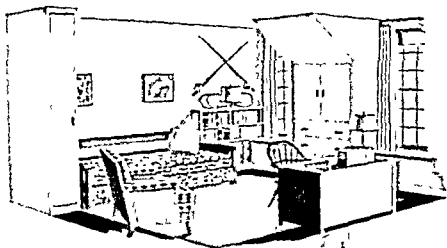
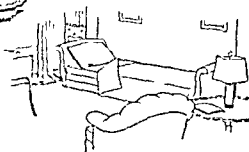


"Turnabout" rooms for the small home

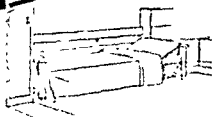


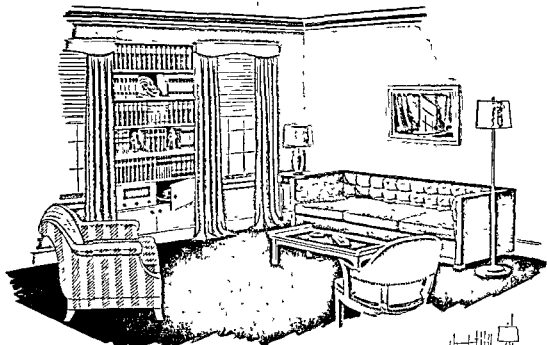
With double-duty furniture you have Jekyll-and-Hyde rooms in which to live and offer a night's hospitality

Mothers-in-law can really enjoy the charming sitting room of her own and entertain her friends here. Or, if she lacks a mother-in-law, a career woman with small income. Large ideas and impeccable taste would find this an ideal solution for her one room apartment. The sofa turns into a 36-inch-wide bed at night, by a mere working away of back cushions and the tailored cover over the top mattress. This cover tucks up, lifts over the bedding and specially built mattress. The detail sketch at the right shows the change of scene in operation.

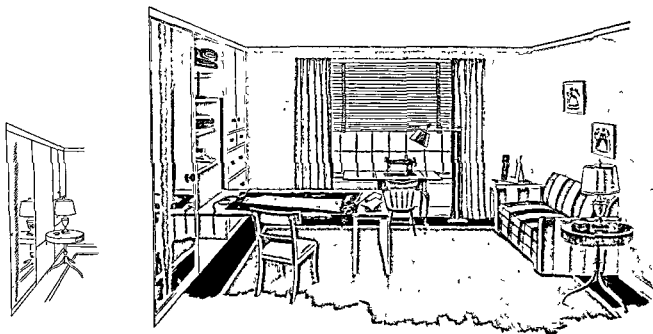
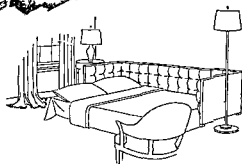


Here a young man finds over the company of the late his one time nursery and a desk with a real lamp, no tank. He is the drawing in red over built-in drawers behind doors and gives him a handsome desk, a lamp, a study lamp, and plenty of cupboard space. The sturdy maple lounge bed (single bed width) is ideal here. It is the same for that brother of the next brother who prefers to live in a really good part one room apartment. It might also serve as a study—such a thought for that extra bed as get brought home from school without worrying.

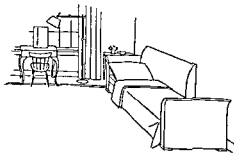




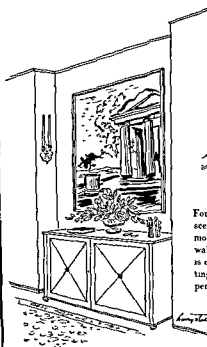
A library-guest room Try turning that small room, perhaps now a little used guest room, into a library equipped with radio, phonograph and books, where you can retreat when the younger generation is holding forth in the living room. A sofa bed that opens into a double bed makes it possible to accommodate an extra guest. A chest with mirror on the side of the room (not shown) is convenient as a dresser when needed. The sketch at right shows the sofa used as a bed. With the greatest of ease the library becomes a bedroom of solid comfort.



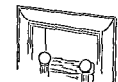
For sewing, or a guest If you do any home sewing, make that small, back room a well-equipped work room. Cover the floor with linoleum so you won't have to worry about scraps and threads, and install a big cutting board, preferably one that can fold into the wall, and a full length mirror. A loveeat that opens out to a single bed gives you a comfortable place to sit for hand sewing, and provides emergency sleeping space for that unexpected, dropping in guest. The sewing machine becomes a dressing table by placing an easel mirror above it.



Give your pictures new life by skillful



For a boudoir (left) small, delicately tinted water colors are charming in off white carved frames hung on a piece of ribbon one above the other with a big bow



Over the fireplace (above) a painting is recessed in the wall with the veneered wall surfacing carried smoothly back to picture level. This would look especially well in a Modern room or library

For an alcove (left) a European scenic poster framed in a simple molding attached directly to the wall and painted to match. This is often a satisfactory way of fitting large canvases (inherited perhaps) into a small apartment



The scrolls painted on this mat (left) match that on the bed and unify a collection of odd sized pictures. This idea could be as successful using a frame of wallpaper

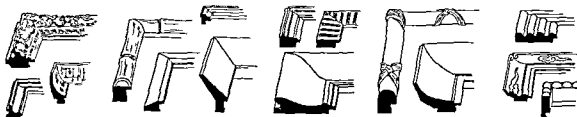


For the powder room (left) a charming arrangement of ovals within ovals which flatters your family silhouettes and makes a quaint border for your mirror

Above the bookcase (right) at eye level, movable glass panels enable you to alternate your picture displays before familiarity has had time to breed indifference. The panels slide easily in grooved moldings at top and bottom



Select a frame with care to complement the picture



Frames of every style, size, color and price are now available in such bewildering variety that the inexperienced will be well advised to go to a good dealer for advice. In framing

there is but one rule which must not be broken, the frame should always complement, never dominate, the picture. After this there is no rule but good taste. You may be

able to give an Old Master added zest and importance with a modern frame. A small picture's good points quite frequently are emphasized by a deeply recessed frame

Arrangement, framing and lighting



A personal hodge-podge (above) of snap-shots and curiosa of all sorts is most appropriate decoration for at least one wall in a study or library. Everything in the group is fitted into a balanced although unsymmetrical, pattern

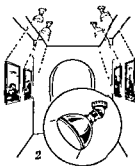
How to key pictures into your scheme of decoration, and at the same time display them to best advantage

EVEN your favorite picture can hardly survive an inappropriate frame, tasteless surroundings and bad lighting. Conversely even the cheapest lithograph, used with skill and good taste, can give life to the decoration of a whole room. Good pictures never "go out of style"; but don't be ashamed to admit that many of the pictures declared good are not to your taste. Never hang a picture which you don't like. Put it up in the attic for a few years. You may find when you see it again that your taste has changed. And remember always that a picture worth hanging is worth hanging well. These two pages will give you ideas for combining originality with taste in your treatment of pictures, singly and in groups

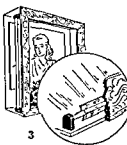
1 Lit from below by fluorescent tubes, these pictures are evenly illuminated. The trough has polished metal back, opal glass top



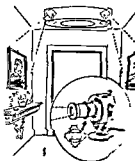
2 Lit from above, these pictures are not marred by reflections on the glass. Flood lights are hidden behind a dropped ceiling section



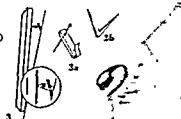
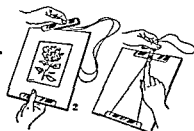
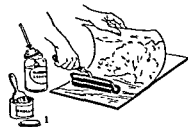
3 A shadow box, lit by fluorescent tubes, can be used as effectively for pictures as for hobbies, flower arrangements, or similar exhibits



4 Spotlights, with an adjustable beam which can be shaped to fit the picture may be concealed in a cornice or a central light fixture



If you want to do your own mounting and framing



1 Inexpensive mount. Stick your picture to a piece of wallboard. A coat of shellac will give it a glazed, protective finish.
2 Patent changeable frame. A sheet of glass

with metal clamps top and bottom.

3. Picture hangers. For light pictures a pin at an angle or tenterhooks (3b). For heavy work use angle hooks (3a). Soft process

made of your most
set them in the
Before this, a small
holds the most inter-
and fragile pieces



Choice vari-colored china in a spruce green cabinet

How to use your hobbies for decoration

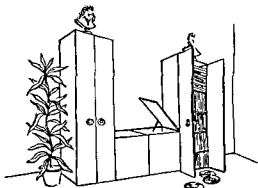
New ways to provide a suitable setting for your collection, whether fans, needlepoint or glass

HALF the fun of a hobby is housing it. Your collection may be anything from needlepoint to nailheads—whatever it is, it's no particular joy if it has to be kept off in a corner or stacked in a trunk where it is difficult of access and in unattractive surroundings. Stamp collectors have always known the value of a neat setting for their rarities; and, not being ardent philatelists ourselves, we've wondered in our untutored minds whether a great part of the interest didn't lie in arranging neat, colorful little squares of paper in pretty kindergarten patterns on immaculate white paper!

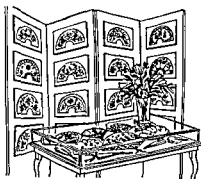
This is probably a rather frivolous viewpoint on one of the oldest and most respected of hobbies; but nevertheless this fine sense of the value of display may well be imitated by other hobbyists. Collections are most often chosen because they satisfy the owner's love of beauty and romance. How better enhance the glowing colors of fans and flower prints, the intricate patterns of paperweights or old chintzes, the colorful costumes of dolls and puppets, the miniature appeal of little furniture and dwarf Japanese trees than give them a background planned especially to suit them? And, vice versa, what room is more interesting than one whose focus is a fine collection which expresses perfectly the owner's personality and charming taste?

Take, for example, the collection of china shown opposite. These are imported pieces in various colors. They are housed in a baroque closet painted spruce green with coral accents.

On this and the next two pages we have chosen eighteen of the most interesting and beautiful hobbies and collections, and have suggested ways in which they may be housed and displayed, not only to set off their own intrinsic beauty but to complement the decoration of a well planned room. We hope you find among them one which is the perfect setting for your own pet collection.



Records are housed in two tall cabinets at either end of the radio phonograph combination. They contain numbered slots for records and open spaces to accommodate large albums, making them both easy of access

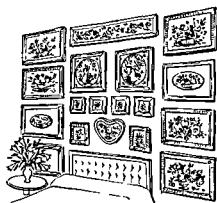


Old embroideries can be used to surround a bed head. Frame them nicely and arrange them symmetrically to echo the shape of the bed head and produce a colorful, diverse pattern

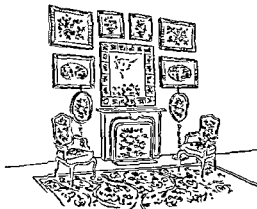
Fans Have a screen made of your most beautiful examples, set them in the panels under glass. Before this, a small glass curio table holds the most interesting and prized and fragile pieces



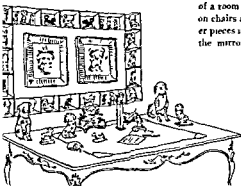
Hands can be displayed in a glass doored chest. Atop this, place the stands bakers use to display cakes; over the whole, hang a pair of fine paintings of hands



Tiny dogs to tiny trees



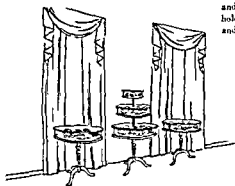
Needlepoint may be grouped at one end of a room against a plain wall, in frames, on chairs and on screens. Make the smaller pieces into a frame which may surround the mirror which tops a simple mantel



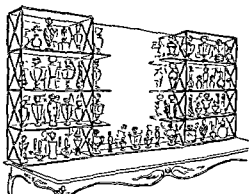
Favorite dog figurines are scattered at large over a writing table. Others may be placed in a recessed cubby hole, frame in the wall. Centering the frame hang one or two of your favorite framed dog paintings



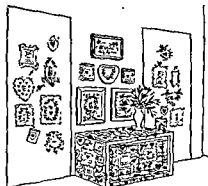
Owls here enliven a niche in a foyer or hallway. The niche takes the china, stuffed and painted ones, and two small tables hold the larger ones, protected from dust and damage by two old glass bell jars



Paperweights keep your collection of paperweights in little glass topped tables in front of two windows, simply draped from floor to ceiling, at one end of the room. Stand three-tier table between them



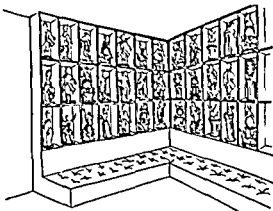
Perfume bottles may display their unusual shapes and colors to best advantage on mirrored shelves against a mirrored back. Two large groups of them are placed at either end of a mirror over your dressing table



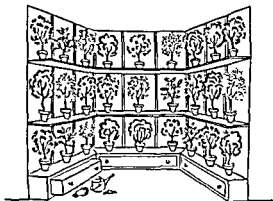
Prize valentines are hung in shadow box frames on one wall, below them is a chest covered solidly with other valentines. On two bulletin boards, pin up a changing group of some of the less fragile in the collection



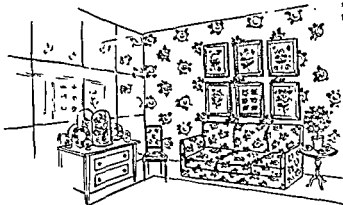
Clocks On recessed shelves at either side of a finely modelled fireplace, keep most of your collection of old shelf clocks. Hang others—mainly the wall models—in pleasing arrangement over the fireplace mantel



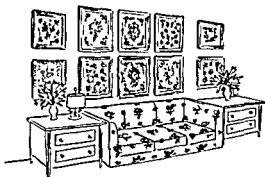
Figurines Choose a windowless corner of the room to display these. Run a long banquette along the wall, and over it have made a built-in honeycomb of tiny niches, one to frame each figurine attractively



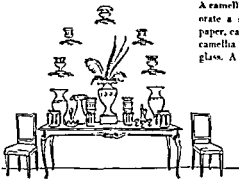
Tiny trees In a large bay window keep your collection of miniature trees. Have shelves built out at the horizontal intersections. Install deep drawers at the base to hold equipment for cultivating plants



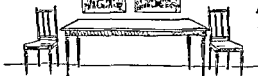
A camellia collection is here used to decorate a small room. Use camellia wall-paper, camellia chintz on sofa and chairs, camellia prints framed, camellias under glass. A real bush blooms on the table



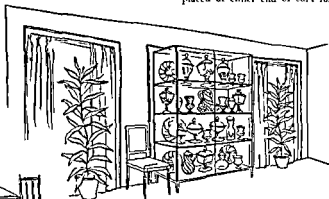
Old chintzes Frame repeats of your best chintzes and hang them on a wall over a long sofa, covered in one of your favorite patterns. Keep other chintzes in chests placed at either end of sofa for display



Opaline glass Put all of the opaline collection on a very long table with chairs nearby. On brackets over the table keep smaller objects, and those more valuable which ought to be kept out of harm's way



Miniature furniture Have four niches made in a wall with concealed lighting. Arrange the furniture like tiny rooms. Keep a large table with chairs under the niches for cleaning and rearranging rooms



Pressed glass In front of a large window have an all glass cupboard, built exactly to fit, to hold a collection of pressed glass. The windows give light and may be supplemented by several 100-watt bulbs



Inside other people's houses

A decorator, journalist, collectors, couturier, statesman, Congresswoman and a museum director all open the doors to their homes

WHILE curiosity is generally considered a habit not always to be condoned, there is one phase of it that can furnish us with the most innocent of surmises—the inside of other people's houses. We pass by a house and say, "I wonder what it is like inside". Or "Is the inside anything like the outside"? Sometimes we are curious to see how the people live, or what furniture they possess and how they have arranged it. Or it may be color schemes—somehow the legend has grown that people most easily express whatever marked personality they have by their selection of colors and the way they combine them.

In the days of stately architecture it used to be said that the architecture of the house "came through the walls." A Georgian house generally was finished inside with Georgian decorative details of moldings, fireplaces, doors. Certainly the architecture of the modern house is continued indoors. Houses of traditional architecture gave more play for the fancy; one room might be strictly of an English period and another French or even Italian. Not so those prim Victorian houses with eaves dripping wood lace and inside were chair backs dripping with lace antimacassars! Unless we get inside and see with our own eyes, there's no telling what goes on behind house walls. But how can we get inside them?

THE late Otis Skinner, a man of gentle presence and a face that readily broke into a quick smile, had an insatiable curiosity about the inside of other people's houses. When he was "on the road" and had a few hours to himself, he would walk the streets until he came to a house that piqued his curiosity. Then he rang the door bell. When the maid appeared he would ask to see the mistress. "And who shall I say is calling?" "Otis Skinner," he'd answer. Of course everybody knew who Otis Skinner was and like as not the mistress was thrown into a dither. She appearing, he would make his most courtly bow and say, "Madam, I am Otis Skinner. I have a great admiration for beautiful houses. Would it be asking too much to permit me to see yours?" With this approach, he used to say, no door was ever closed against him, and the friends he made were legion.

Not all of us have such a courtly presence or such a disarming smile, but by hook or by crook, through the friend of a friend of the owner, and by exercising patience, we can generally satisfy our curiosity. Indeed, most owners are flattered when people admire their houses.

However, this is not a disquisition on how to get inside other people's houses, but how to judge people by their furnishings when you do get inside. There are three almost infallible evidences of tastes and interests—the pictures on the wall, the books on the shelves, and the music on the piano. Odds

and ends of bibelots, too, tell a lot. And if there is one ancient chair or secretary or gilded mirror that somehow looks strangely out of place, you can be certain that it has a story—it probably came down from an ancestor.

THERE is nothing so unsatisfactory as the inside of houses which look like stage sets. One feels that whatever little personality the owners may possess has been elaborately expressed for them by someone else. There is a pitiless air, too, about plain, simple people who make the mistake of thinking that the latest style decoration and plenty of it will make up for what they lack. Again, some houses look as though they never have really been lived in, so spick and span and orderly every room appears. It is the casualness, the things not always picked up, the deck not always in order, the chairs not always balancing, which give a room human appeal. And if there are evidences of a child or children in the house, how much more appealing it is!

The casual visitor to a house has an advantage over the photographer. Most rooms as lived in are not photogenic. Before a picture is taken, furniture must be moved around, regrouped, half the beautiful and beloved junk removed from the camera's eye. Often, too, by tricks of lighting the photographer can give a room a dramatic aspect that it never possesses in real life. All these are the disadvantages of rooms appearing in magazines and such a book as this. They are always in their Sunday clothes, always proper. We have to exert imagination to visualize them—lightly rumpled and in disarray. We have to picture people in them, people moving about.

But whose taste will the rooms show? The wife's or the husband's? In the 18th Century men were often more concerned about household furnishings than women. It was George, not Martha Washington, as his diaries reveal, who ordered the furniture, the upholstery material, the curtain fabrics for Mount Vernon. Even salty old Ben Franklin, while he was abroad, bought furniture for his daughter and his home in Philadelphia. Thomas Jefferson's purchases in Paris showed not only a high order of taste but a willingness to spend plenty for it.

Today few men take that much interest in the furnishing and decorating of their homes. At best their tastes are confined to one room—a study or a library. Consequently, when we seek for personality in other people's houses, we usually find that the wife's taste is dominant.

Thus far in this book the reader has seen the inside of hundreds of other people's houses and apartments. The ideas to gather from them are incalculable. Now we finish with a section which shows both the outside and the inside of houses.



Behind a Greek Revival front

An old house in Racine, Wisconsin, renewed with fresh furniture and brilliantly colored interiors



In the house of Mr. and Mrs. W. F. Kuehnemans, the hall has delicate mauve walls as a foil for the Empire green settee and an American Empire table pickled blond and finished with a new black lacquer top. A mirror covered wall doubles its apparent size and colors.



Deep bottle-green walls in the living room give greater impact to the white moldings. Lemon yellow curtains are hung inside the window frames to emphasize their architectural beauty. Carpet is mauve.



Color plays up to the English breakfront in the dining room. Gray and white walls, acid green chairs and curtains give it vivid contrasts. The black candles in the old chandelier suit its gilt finish.

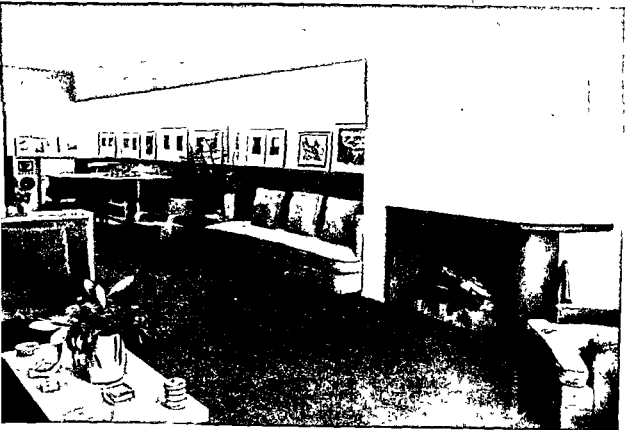


Modern inside and out

The converted New York home of Edward A. Norman

Discarding the original brownstone front, architect William Lescaze substituted modern exteriors and opened up the inside to provide spacious, house-depth rooms. To the right is the rear end of the living room with its full size window that overlooks a paved terrace and flowery patio below.

The other end of the living room, below, is a picture gallery and music room combined. Overhead concealed lighting spreads a warm glow over this end of the room. Beyond a door leads to the library on the street side. Note how low partition on left and fireplace on right divide the room.



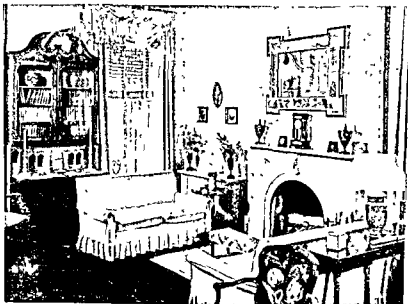


Flowering vines on an ironwork balcony frame the living room windows. Above this is Mr. Lippmann's study, a writer's paradise of comfortable chairs, broad tables and desks, books everywhere, with memorabilia and stacks of foreign newspapers. Color scheme? What does it matter?

In contrast to the masculine chaos is the living room, with its white and marble Victorian fireplace topped by a Venetian mirror and matching sofas in antique gold satin. Black and gold tile urns and a black and gold Empire clock on the mantel. An 18th Century secretary between windows.

The book-bound columnist

Mr. and Mrs. Walter Lippmann, in a Georgetown house, share books and antiques





Couturier in California

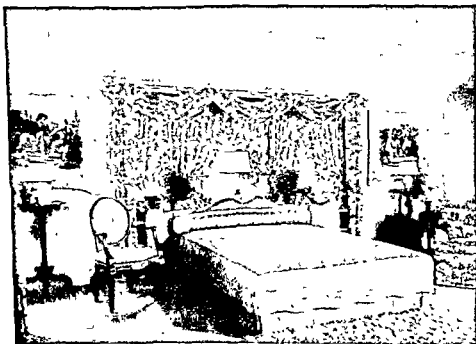
A white New England farmhouse suits both the Connecticut-born Adrian and Janet Gaynor, his Pennsylvania wife



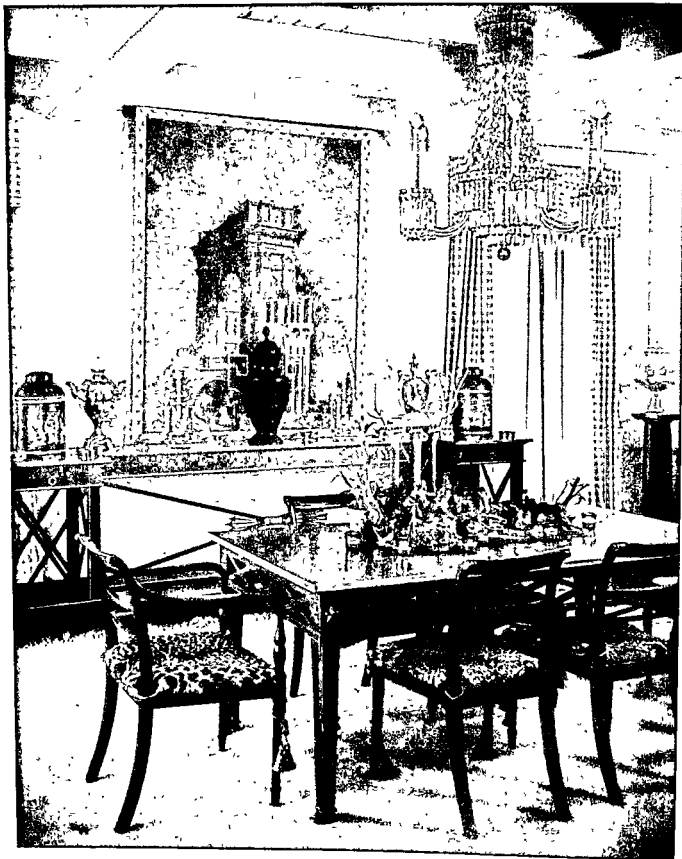
Their bedroom is full of roses. Hand painted roses bloom in the center of the green and white gingham bed to match the rosy wallpaper garden freely spread on walls and the cove ceiling.



The storage wall of their bedroom is an antique Provencal armoire, reminiscent of a Breton dot. Chairs and table have a marked Gallic kum-hup with it, but the oil lamp is just pure Yankee.



In the guest room walls are soft blue-green. Over-door decorations of gray and white wallpaper hang on either side of the bed. Both the organdy curtains and the easy chair have the same toile design in lush mulberry. The carpet and the quilted spread are sand colored.



The dining room fairly blossoms out in pink—a pink carpet, pink walls and coral pink gingham curtains. Even the frames of the old architectural wallpaper panels are banded in checker board gingham. The English Regency table and chairs are black and gold, the table top being marbled emerald green and the chairs cushioned in leopard skin. The crystal chandelier from England is in sympathetic accord with its English and Italian companions.



Connecticut farmhouse

Mr. and Mrs. T. Ferdinand Wilcox's New Canaan home is remodeled from a farm cottage and furnished with collections



In the library colorful chintz of large pattern is used for both curtains and easy chair upholstery. A wine-cooler serves as table. The walls are paneled in polished pine.



The elegance of an old withdrawing room is seen in the remarkably graceful fireplace and door surrounds, is carried out in the Aubusson rug and in the collection of fans in their glass wall cases. The matching satin-covered sofas lend sprightly color notes.



The library has polished pine woodwork against which crowded shelves of colorful books, gay chintz glowing brass, gleaming leather and flowers make vivid contrast. Over the mantel hangs an unusual Audubon print.



Opposite the fireplace side in the library is this deep couch for sprawled reading. A bow window is kept filled with flowers.



In the music room the fine white paneling is an austere foil for Mrs. Wilcox's collection of antique pewter and gleaming Chinese brass and copper.



That French-Italian and Colonial pieces can be combined agreeably is proven by this gay window group, complete with hanging plant.



The entrance front

Life amid antiques

The great Georgian tradition dominates the home and numerous, varied collections of the C. Fred Stouts at Ardmore, Pennsylvania



Once designed for bezique and now adapted to bridge this elegant old card table is dominated by a Sheraton secretary in the spacious green drawing room



The Flower Room where Redouté prints surround the Wedgwood inlaid fireplace. The chintz is flower patterned and the porcelain Worcester



Mrs. Stout, as petite and delicate as one of her many porcelain figurines in the niche behind her



Mrs. Stout's bedroom, with its tester of rose and green chintz lined with pink. Above the Delft tiled fireplace are Worcester ornaments and one of her collections of ancient French clocks.



The long green drawing room contains Romney's Duchess of Devonshire, Napoleon's gift piano to Marie Louise, a shell cabinet of Staffordshire animals and a Persian rug that has the sheen and color of an ivory miniature. The ambuina lamp matches the table in the foreground.



A small, finely proportioned room is dedicated to Mrs. Stout's collection of Chelsea figurines. Mrs. Jermy's, by Reynolds, hangs over a Grinling Gibbons mantel. The room sparkles with miniatures, small paintings and gem-like vases.



A masterly breakfast by Sheraton fills the space between two library doors. The sconces and fixtures are Waterford glass.

Home for a museum director



Vines for curtains shade one corner of the living room. This view is the garden side.

Dr. Walter Heil, head of the Young Memorial Art Museum in San Francisco, builds a modern house on a commanding hill



The dining room has the immediate impact of a diorama, so huge are the picture windows commanding a view across the housetops to the bay. Here black leather chair seats and a black linoleum floor match the severe elegance of the old French chairs, English sideboard and Biedermeier column cabinets.



The living room is around a corner from the dining room, with no wall or demarcation between them. Here the horizon is stretched out like the view from a ship's bridge. To make them a unit, the same gray-blue walls of the living room continue onto the dining room—furnish a cool backdrop for sun-bine.



A glassed-in bedroom is sheltered by the garden. The Italian 18th Century four poster bed is exceptionally well placed in this modern room. Its companion bergère and French bureau also seem quite at home here in their indoor-outdoor setting.



Furniture groups in this end of the long living room are upholstered in blue and in quiet brown to give an air of deep coolness. Curtains of a tweedy tan fabric close out the city lights at night. Sufficient lamps are conveniently placed about.



A winter garden with glass roof (both the Heils are ardent gardeners) fills one end of the living room. Here also are housed the radio and record storage. Throughout the Heils have proved that a modern house does not necessarily require modern furniture.



Inside the house of a diplomat

Four rooms in "The Horse Shoe," Virginia home of Mr. and Mrs. Edward R. Stettinius, Jr.



The hall is furnished like a room, an antique desk, snug in the stair curve, the stair rail made of cherry grown, cut and dried on the plantation



The master bedroom is papered in an allover pattern of blue and white. Ball fringe edges the flowered chintz curtains and muslin hangings of the twin four posters. And wonder of wonders, there are two comfortable rocking chairs

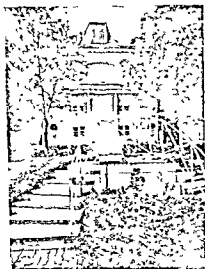


The walls of the dining room are hung with hand painted paper showing favorite scenes of Mr. Stettinius' alma mater, the University of Virginia



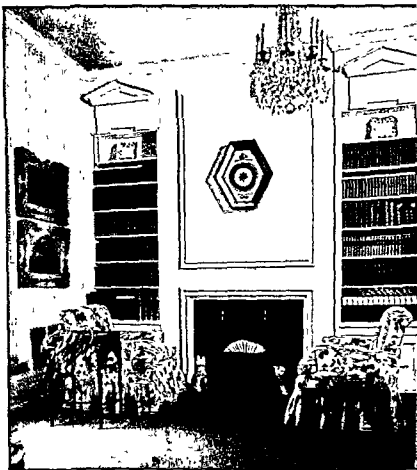
The living room walls are pale blue. Rose-red chintz curtains are flowered in blue and beige. Some of the furniture is covered with needlepoint, other pieces with brocade. Matched circular tables carry their cargoes of flowers

Entrance hall in the former Connecticut home of Mr. and Mrs. Henry Luce reflected their travels in the Far East. Walls are chartreuse and terra cotta, rug, pale yellow; sofas, rough gray



From a hideous ark this fresh, quasi-French house was evolved by Charles Nagel.

A successful business



Mrs. Papin (known in public life as Grace Ashley, inventor of the dress that fastens with studs in stead of buttons) is a small and very feminine person. The delicacy of French taste best suited her personality as in the hall.



The living room fireplace, topped by a Venetian mirror, faces the one in the hall, which is equipped with a Franklin stove. Both rooms have striped wallpaper in soft pink, dark red and beige. Woodwork white. The wood box is red tile.



The dining room has an entrancing little black iron mantel with flowers under glass in the New Orleans manner. Carpets and curtains here, as in the living room, are respectively rain-colored and bright rose taffeta.

Woman lives here

In St. Louis this remodeled town house comes to life with French taste. It is the residence of Mr. and Mrs. Harry E. Papin



Papered in blue and white is Mr. Papin's bedroom. A Paisley patterned quilted chintz in the same colors furnishes bedspread and upholstery. A white and red striped English barber pole with gilt finial serves for his clothes rack.



Mrs. Papin's bedroom runs the full width of the house, with a fireplace at one end and her four poster canopy bed at the other. Here the carpet is pale blue and the walls papered in white and blue stripe. With these she used floral chintz at windows and on fireside chairs. Her bedspread and canopy are of a scroll design in another chintz pattern.

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